

MUS. MS. 1511B: A HISTORICAL REVIEW OF A LUTE MANUSCRIPT IN THE  
HERWARTH COLLECTION AT THE BAVARIAN LIBRARY, MUNICH

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The purpose of this paper is to create a modern transcription/edition and an historical study of Munich Mus. Ms. 1511b thereby helping to define the social and pedagogical ramifications of lute repertoire from the mid-sixteenth-century. Because of the amateurish nature of the compositions, the conclusion of this study is that a member of the Herwarth family probably used the manuscript for learning purposes. Dance, grounds and other related forms found in the manuscript are discussed. Also included is an incipit concordance that can be used as a cross-reference for further research.

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## INTRODUCTION

Recent research into lute repertoire has included several attempts to investigate the great amount of music contained in the Bavarian State Library. Arthur Ness, who in his dissertation listed detailed description of Ms. 266 as well as the compositions of Marco dall'Aquila and Melchior Newsidler, and the catalogue of early handwritten works contained in the collection by Marie Louise Martinez-Göllner, an American musicologist who worked in the Bavarian State Library, are a few of the researchers that have examined the vast lute literature in the collection.

The purpose of this study is to contribute to the knowledge surrounding lute manuscripts contained in the Bavarian State Library, specifically the Herwarth Collection, by examining one of the manuscripts, Ms. 1511b, and through this discussion, determine the reasons behind the compilation of pieces contained in this manuscript. Mus. Ms. 1511b has been chosen due to the lack of attention directed toward the manuscript in previous research, and to understand the reason such compositions were combined into one manuscript. The primary focus of this study is toward the edition of the manuscript located at the end of this paper, and to examine the impact of such music from a social and pedagogical standpoint. Mus. Ms. 1511b primarily contains dance music dating from the early to mid-sixteenth century, one of the most common genres of music for the lute from that period. Many of these dances, which were common during the middle of the sixteenth-century, use ground basses as their basis.

An assumption was made to the intrinsic value of Ms. 1511b as a manuscript of importance and has been conclusively disproved through analysis of the compositional technique employed. Included in this study is a list of contents including concordances as well as a brief discussion of a few pieces. A history of the man responsible for the collection, Hans Heinrich Herwarth, and several of the historical events surrounding the acquisition of the Herwarth collection are also included to help understand the history of this manuscript.

### Hans Heinrich Herwarth and the Herwarth Collection

European cities were rapidly changing in the sixteenth century, and the city of Augsburg, in modern day Bavaria, was no exception. From the eighth century, Augsburg held the seat of a bishopric. This association with the Catholic Church presented a challenge when the Reformation began which only helped to widen the social gap between the prince-bishop and the increasingly independent populace that made up the city proper. The city itself had seen tremendous growth since the fifteenth-century, and was becoming a center of commerce, travel, and recreation for most of Europe. As a major European hub, musicians and patrons alike flocked to the area. The establishment of the Kapelle by Maximilian I, who employed such musicians as Henricus Isaac, Ludwig Senfl, and Paul Hofhaimer influenced this flood of musical activity.<sup>1</sup> By 1510, the list of musicians having visited or residing in the city expanded to include Sebastian

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<sup>1</sup> Reinhard Strohm, "Isaac, Henricus," *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrell (London: Macmillan, 2001), v. 12, 576.

Virdung and Othmar Luscinius.<sup>2</sup> This atmosphere provided the perfect environment for the arts and those who supported them.

In mid-sixteenth century Augsburg, several families held most of the power and wealth. The most famous of these families was the Fugger family; wealthy merchants who helped promote musical awareness in Augsburg through the creation of musical libraries and collections of instruments. Their involvement in the musical environment of Augsburg included the commissioning of five new organs, contributions to the organists' salaries, and employment of musicians like Melchior Newsidler and Hans Leo Hassler.<sup>3</sup> The Fuggers' association with music influenced other families in and around Augsburg including the Herwarth family.

The Herwarth family was one of the oldest and most established families of Renaissance Augsburg. In fact, Arthur Ness, in his dissertation, mentions a reference to the familial line from 1275, when a member of the family won an election to the city council.<sup>4</sup> This election was the first of several family members' political involvement in the following centuries. These political activities helped facilitate extremely successful mercantile and financial businesses. By collaborating with the Hapsburg and Fugger families and their businesses, the Herwarths were able to establish themselves favorably at home and abroad. Through these connections, the Herwarths were eventually ennobled in 1548, and the inclusion of artworks and music further broadened the wealth of the

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<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Arthur Ness, *The Herwarth Lute Manuscripts at the Bavarian State Library, Munich: A Bibliographical Study with Emphasis on the Works of Marco Dall'Aquila and Melchior Newsidler* (Ph.D. dissertation, New York University, 1984), 62. See footnote.



family.<sup>5</sup> The music amassed by the Herwarths was a conglomeration of works from those places that the family frequented in their many business travels, and reflected a great appreciation for the musical arts. Wilhelm II, Duke of Bavaria, purchased this collection in 1586 including the manuscripts in the ducal library.<sup>6</sup> The inclusion of this collection increased the library's holdings by 2066 volumes of literature, 440 sets of vocal ensemble part books, and fifty prints of instrumental works.<sup>7</sup> The lute manuscripts in the collection contain works by such composers as Joan Ambrosio Dalza, Antonio Rotta, and Giacomo Gorzanis<sup>8</sup> to name a few, and came from presses such as Attaignant, Phalese, and Susato.<sup>9</sup> Though these manuscripts have not been fully studied, some of the lute manuscripts such as Mus. ms. 266 (which is the only known source for compositions by Marco dall'Aquila) have become especially important sources of lute music from this period.

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<sup>5</sup> Adolf Layer, "Herwart, Johann Heinrich," *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrell (London: Macmillan, 2001), v. 11, 451.

<sup>6</sup> Ness, 1.

<sup>7</sup> Ibid., 2.

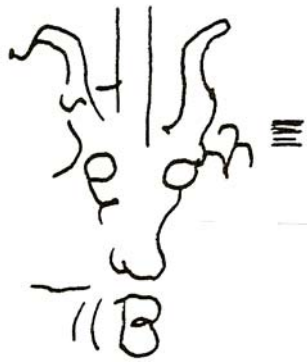
<sup>8</sup> Ibid., vi.

<sup>9</sup> Ibid., 2.

MUNICH MUS. MS. 1511b

Mus. Ms. 1511b consists of a title page, “*Lauten: Tabulatur*, [57. *Italienische Tanze und Tanzlieder*]”, a table of contents, and twenty-five octavo folios of Italian lute tablature. The portion of this title in brackets can probably be attributed to Julius Joseph Maier,<sup>10</sup> the cataloguer of the Herwarth Collection in the late nineteenth century.<sup>11</sup> The manuscript’s paper contains a watermark that Ness traced to be from c. 1532 and resembles a goat’s head.<sup>12</sup>

Figure 1: Mus. Ms. 1511b Watermark



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<sup>10</sup> Meier can also be attributed with numbering the individual pieces on their starting folios.

<sup>11</sup> Marie Louise Martinez-Göllner, “Die Augsburger Bibliothek Herwart und ihre Lautentabulaturen: Ein Musikbestand der Bayerischen Staatsbibliothek aus dem 16. Jahrhundert,” *Fontes Artis Musicae* (1969), v. 16, 29-48.

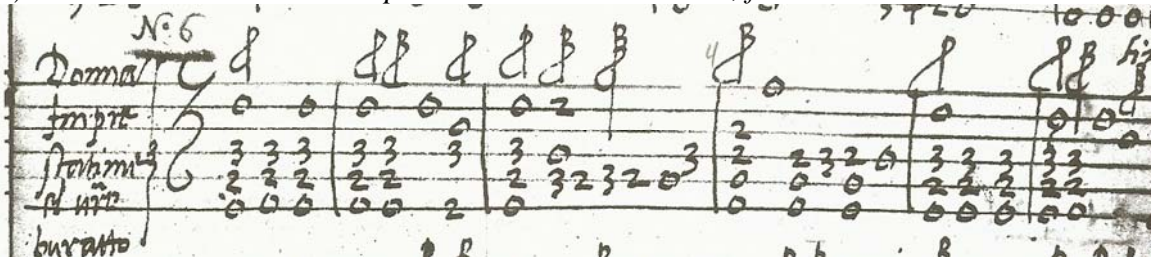
<sup>12</sup> Ness, 110, 201.

As the title suggests, 1511b contains mainly Italian dances, some of which are variation sets. Regardless of the title and the manuscript's table of contents, there can be attributed fifty-eight tablature pieces. For the purposes of this study, and to keep with Meier's numbering, no. 39 has been divided into an "a" and "b" section.

Two different scribes with slightly differing scribal styles, one consisting of florid rhythmic markings, and the other of straight rhythmic markings, compiled the manuscript. The figures below show the differences in rhythmic styles mentioned, and serve to introduce the form of tablature used in this manuscript.

Figure 2: Examples of rhythmic markings

a) Scribe A: No. 6 - *Donna imprestatime el vostro burato*, f. 3r.



b) Scribe B: No. 27 - *Maton*, f. 10r.



Identification of the scribes for 1511b is challenging. The examples for each scribe above demonstrate that there is little or no variance between the hands for numbers used to denote the finger placements. In fact, Ness goes so far as to attribute this manuscript to scribe “HB,” but he does not account for the two separate styles of rhythmic notation.<sup>13</sup> If one examines only the numerical notations used in the tablature, one could conclude that there is only one scribe. The striking difference between the two styles of rhythmic markings, however, negates that conclusion. For the purpose of this study, the florid rhythmic markings are attributed to “Scribe A” (with 32 pieces) and the straight markings are from “Scribe B” (26 pieces).

Below is a table of contents containing the scribe of each of the pieces. Also contained in this table are the relative starting and ending pitches of each of the pieces. Each piece has been given a key center (and key signatures used in the transcriptions) that corresponds with the accidentals and cadences contained in the compositions. The ending pitch of each of the songs immediately follows this key. For example, the use of Dorian mode, as seen in no. 7 *El Marchese desalucio* (Figure 4), explains the key signature while accounting for the prevalent use of B naturals throughout the piece, which includes B and E flats.

Figure 3: Table of Scribes and Keys

Title:	Folia(s)	Key Center	Scribe A (Student)	Scribe B (Teacher)
1. Suspiri	1r-1v	C-C	X	
2. Vendo da Bologna	1v	C-C	X	

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<sup>13</sup> Ness, p. 115. Curiously, Ness does not elaborate on the hand of scribe “HB”, but instead focuses his attention on almost every other scribe who contributed to the Herwarth collection.

3. Munaro in Piuva B.B.	2r	C-C	X	
4. Trodero	2v	Bb-C	X	
5. Passo e Meggio	3r	Bb-C		X
6. Donna imprestatime...	3r	C-C	X	
7. El Marchese desalucio	3v	Bb-C		X
8. La Monicella	3v	F-F		X
9. Franciosina	4r	Bb-G		X
10. Bernardon	4v-5r	F-?	X	
11. La Lonbarda	5r	F-F	X	
12. La bertonicha	5r	F-F	X	
13. La geometria	5v	F-F		X
14. Tantarrara chomartello	5v	F-F		X
15. El Bataino	6r	F-G		X
16. La castalda	6r	F-G		X
17. O dio che agio fatto...	6v	F-G		X
18. La torza	6v	Bb-Bb		X
19. La mantouanella	7r	F-F		X
20. La devota del cor mio	7r	F-F		X
21. El stendardo	7v	F-F		X
22. Bison	8r	F-F		X
23. La quentana	8v	F-F		X
24. Lodesana	9r	F-F		X
25. La Bressanina	9v-10r	C-G		X
26. Vechio della montagna	10r	Bb-F		X
27. Maton	10r	Bb-F		X
28. La Man	10v	Bb-F		X
29. La conciera	11r	C-C		X
30. Ballo del Roi	11r	F-G		X
31. Tu anderai col bocchalon	11v	F-F	X	
32. Tiente allora	11v	C-C	X	
33. Non me la beccolare	12r	F-G	X	
34. Saltarello alla visentina	12v	F-F	X	
35. La chara cosa	12v	C-C	X	
36. Saltarello ala venitiana	13r	C-C	X	

37. Curaza	13r	C-C	X	
38. Saltarello ala ferraresa...	13r-14v	F-F	X	
39a. Ciareciane ala...	14v-15r	Eb-Eb		X
39b. El suo saltarello	15r-15v	Bb-Eb		X
40. La battaglia franciesa...	15v-16r	Bb-Eb		X
41. Bregantino	16v	C-C	X	
42. Le rotto el charro E per...	17r-17v	C-C	X	
43. Bernardo	17v	C-C	X	
44. Son quello duca	18r	C-C	X	
45. La barcha del mio amore	18v-19r*	C-C	X	
46. La Bressanina	19r	C-C	X	
47. El ballo de la torza	19v	C-C	X	
48. Monaro como se usa	20r	C-C	X	
49. La traditora in saltarello	20v-21r	Bb-G	X	
50. Saltarello de roi	21r-21v	C-C	X	
51. Lodessana B	21v-22r	C-D	X	
52. La cara cosa B.	22r	C-C	X	
53. Suspiri	22v-23r	Bb-C	X	
54. La rocha el fuso	23v	C-C	X	
55. La lavandara	24r	C-C	X	
56. Moretta	25r	Eb-F	X	
57. Totene Mamia	25v	Eb-F		X

\*- The last measures of no. 45 appear after no. 46: *La Bressanina*.

Figure 4: *El Marchese desalucio*, 3v



## DANCE FORMS OF THE SIXTEENTH CENTURY

The state of affairs of sixteenth-century European developments explains the contents of this manuscript, the popularity of dance among nobility, and the rise of commercial music publishing. Social demands in the fifteenth and sixteenth century created many opportunities for dance to spread rapidly among nobility. Within the nobility's homes, dance masters were treated with great respect. These individuals were responsible for the social image of their patrons and were required not only to perform dances, but also to control those social functions that involved any form of dance. These responsibilities included the writing of dance music, choreographing new dances (which rarely varied greatly from the original form on which they were based), and teaching these dances to patrons and their guests alike.<sup>14</sup>

The publishing of dance music in the sixteenth-century enabled this music to reach all corners of Europe. Of all the publications that circulated, those containing instrumental dance, some of the most popular forms of music from this time, took precedence. Because of these publications, cities such as Augsburg were even more likely to be exposed to dances that were prevalent in Venice and northern Italy. Therefore, the Italian titles of the compositions contained in 1511b are easily explained.

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<sup>14</sup> Ingrid Brainard, "Dance: The Early Renaissance," *Grove Music Online* ed. L. Macy (Accessed 23 March 2007), <<http://www.grovemusic.com>>.

## Ground-bass Forms

With the advent of the “ground bass,”<sup>15</sup> composers and performers alike were given the opportunity to associate popular forms of dance with particular grounds enhanced by an ornamental melody that would be often improvised.<sup>16</sup> While the boundaries were set as to what the most prominent notes of the melody would be, performers were allowed to embellish or invent new melodies as they saw fit. Given below are several examples of ground basses popular around the time that 1511b was compiled. Each of these examples is merely a template to which composers would construct their compositions.

Figure 5: Ground basses

(a) *Passamezzo antico*



(b) *Passamezzo moderno*



(c) *La gamba*



<sup>15</sup> “Ground bass” is often defined as a melodic bass accompanied by a standardized harmony that was usually located in the bass of a particular piece, was played many times in succession, and accompanied by a constant varying melody.

<sup>16</sup> Richard Hudson, "Ground," *Grove Music Online* ed. L. Macy (Accessed 12 April 2007), <<http://www.grovemusic.com>>.



## Pavana, Pass'e mezzo, and Piva

The pavana, pass'e mezzo and piva were all choreographically similar dances, and were commonly found together in a type of dance suite (pavana/pass'e mezzo  $\Rightarrow$  saltarello  $\Rightarrow$  piva/spingardo), with the pass'e mezzo interchangeable with the pavana. According to Brown's "Instrumental Music Printed before 1600," the first appearance of the pavana was in Dalza's *Intabolatura de lauto* from 1508.<sup>17</sup> Following this appearance, the title does not appear again until the 1520's and even then is not prevalent until the 1540s.<sup>18</sup> The passa mezzo below is a prime example of what a variation on a ground consists. Figure 5 displays the first several bars from the fifth piece in 1511b. In the bass line are the first three notes, covering two bars for each note, of Figure 4a, which continue through the next several bars and vary only slightly nearer the end of this piece (variance not shown).

Figure 6: No. 5 *Passo e Meggio*, 3r



<sup>17</sup> Howard M. Brown, *Instrumental Music Printed before 1600: A Bibliography*. (Cambridge, MA: Harvard University Press, 1967), 14-15, 540.

<sup>18</sup> *Ibid.*, 540-41.

This example shows how elaborations of the melody line were created over held notes, while also demonstrating a complex compositional technique.

If one compares this Figure 6 with Figure 5a, the resemblance in the use of the bass notes with the ground of the *passamezzo antico* is easy to see. Moving in succession from the first note of the ground in Figure 5a to the second note, it is possible to follow the same progression from the first and second measures in Figure 6 to the third and fourth measures, which resolve in the fifth measure to the third note of the ground, etc.<sup>19</sup>

### Saltarello and the Gagliarda

During the fifteenth century, the saltarello was considered among the most elegant dances of the *Basse danse* family in the Italian courts. In the early sixteenth-century, this dance was usually the middle dance of the dance suites (*pavana/pass'e mezzo* ⇒ *saltarello* ⇒ *piva/Spingardo*), and did not diverge from this “afterdance”<sup>20</sup> classification, as the second of a pair of pieces, until the second quarter of the sixteenth century.<sup>21</sup> Saltarellos of the mid-sixteenth century were commonly dependent upon the melodic and harmonic material in the pavanas and *passamezzos* preceding them, often to the extent that they were considered little more than rhythmic variants of the dances they followed.<sup>22</sup> Although No. 39a and No. 39b are paired in this way, Ms. 1511b contains several so-called saltarellos that are not paired with any of the other pieces in the manuscript; some are even mislabeled. One such piece, *Saltarello ala ferraresa Col*

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<sup>19</sup> Note that the example’s ground has been transposed to the key of C.

<sup>20</sup> “Afterdance” is a dance that is meant to follow another composition and is a faster rendition of the previously performed composition.

<sup>21</sup> Meredith Ellis Little, “Saltarello,” *The New Grove Dictionary of Music and Musicians* ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), v. 22, 177.

<sup>22</sup> Ibid.

*contra Basso per ottava col Tenor*, is taken directly from Dalza's *Intabolatura*, where it is titled *Spingardo*.<sup>23</sup>

Figure 7: *Saltarello ala ferraresa Col contra Basso per ottava col Tenor*, 1511b, 13r-14v

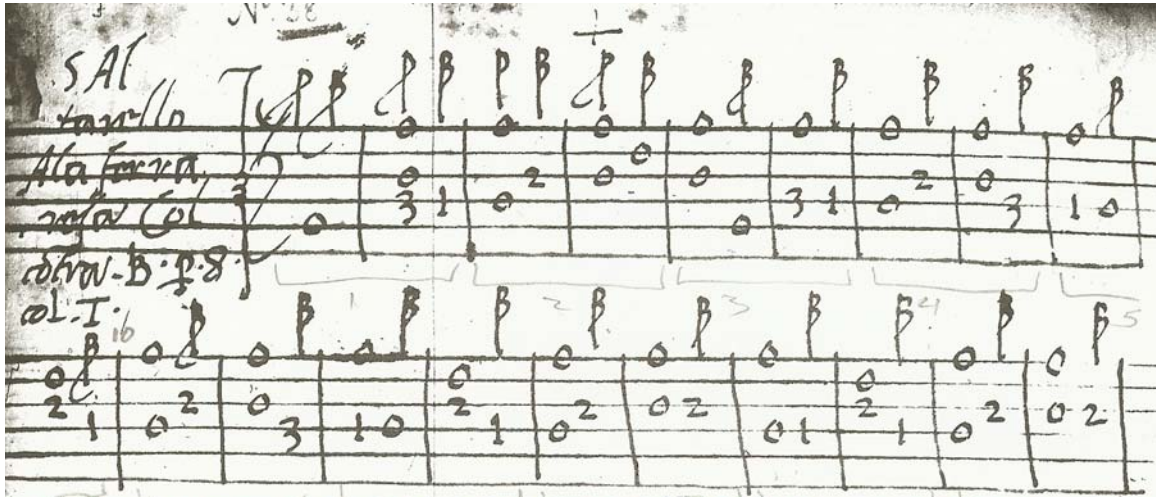
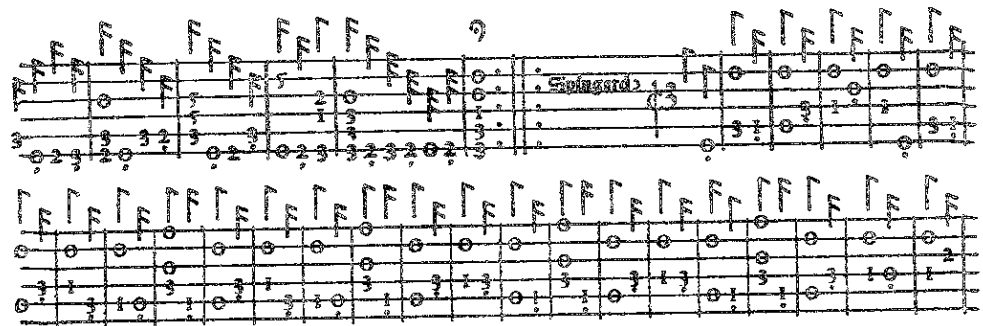


Figure 8: *Spingardo*, Dalza's *Intabolatura*, 31v



The change in name is due to the scribe's own desire to list this piece as the more modern name *saltarello*, and not a *spingardo* in order to associate the composition with the current dance form. The title *Spingardo* is only used once in published music before

<sup>23</sup> As the title from 1511b suggests, the lowest course on the lute is to be lowered a whole step. This accommodation should also be applied to the Dalza piece as well to correct the improperly spelled chords.

the seventeenth-century, and is found in Dalza's print.<sup>24</sup> In addition, the saltarello begins to be used more prevalently in the 1540s.<sup>25</sup> Shown below is a typical version of a sixteenth century example of the saltarello form from 1511b.

Figure 9: No. 50 *Saltarello del roi*, 21r-21v



Here we have a dance that stays true to the saltarello form with a rhythmically faster 3/4 meter throughout the entire piece. Written as individual works, saltarellos were less and less associated with the dance suites or the pavanas of previous generations. This trend is shown by comparing the saltarello in Figure 9 with several of the surrounding pieces in 1511b where it bears little in common with any of its neighbors apart from the common harmonies. This evolution of the saltarello did not completely separate it from the afterdance classification, and such usage could be a common performance practice.

Since it was common for Renaissance composers to incorporate other well-known works in their own compositions, it is not surprising to see this practice in dance music as well. Lawrence Moe even suggests that it was common for popular dance pieces to be adaptations of popular vocal works, citing the titles of the songs, the lyrical, almost vocal, characteristics of the instrumental dance tunes that could have derived from vocal

<sup>24</sup> Howard M. Brown, 551.

<sup>25</sup> Ibid., 546-7.

compositions.<sup>26</sup> One such popular song, *La Guerre* by Clement Janequin, was adapted in 1511b No. 40 for use in a dance setting. In this piece, the composer created several instances where the vocal work is readily recognized while still maintaining the style of a proper courtly dance. The intabulator in this manuscript was not the composer as the piece is found in several four-part mensural versions.<sup>27</sup>

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<sup>26</sup> Lawrence Moe, *Dance Music in Printed Italian Lute Tablatures from 1507 to 1611*, (Ph.D. dissertation, Harvard University, 1956), 135.

<sup>27</sup> See the concordance section beginning on page 24 for relevant prints.

## CONCLUSION

Due to the scope of this study, and the resources available at the time of its writing, accurate identification of the person who penned this manuscript is not possible at this time and some prospects need to be examined. First, the frequent trips by the Herwarth family to locations outside of Augsburg, particularly to Venice, are likely to be important. Venice at the time was a major hub not only of trade, but also of printed music and music paper. There is good reason to suppose that Heinrich Herwarth would have been able to supply the paper found in this manuscript for a member of the family who might be learning to play the lute. The amateurish nature of many of the works in this manuscript would tend to indicate a beginner. On the other hand, attributing 1511b as a series of musical exercises written down by a lute instructor or instructors, as well as the student, would also account for the possibility of two scribes.<sup>28</sup> In the case of 1511b, it is reasonable to assume that such a student would have been a member of the family.

Second, due to the concordances with several major compositions of the time, the scribe would have had to be familiar with the original sources to have them quoted so correctly. This familiarity with the Italian composers supports the theory that a visiting Italian teacher is responsible at least for helping to compile these pieces.

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<sup>28</sup> The possibility of a student scribe is possible in several manuscripts of the time and can be easily seen in the Mynshall Lute Book from the late sixteenth-century.

Finally, the tablature and dance forms found in the manuscript are all of Italian heritage, with the exception of *La guerre*.<sup>29</sup> Therefore, it is entirely possible that the scribe or scribes were either Italian and employed by the Herwarth family for a certain period.

It is highly probable that Mus. Ms. 1511b was compiled for (if not by) an amateur lutenist, as many of these pieces feel awkward and almost incomplete. For instance, no. 10 ends in a very peculiar way, almost as if it is expecting to repeat, though there is no indication of a repeat or coda. In contrast, several of the final pieces of the manuscript (nos. 54-57 specifically) are written exceptionally well and are in complete contrast to the pieces that make up a majority of the manuscript. This style of writing displays a more mature feel through its complete elaborations, which are written more idiomatically for the instrument. Though potentially copied in by a teacher, being at the end of the manuscript, it could indicate the technical and compositional ability of the scribe had improved over time.

With the exception of the date for the watermark mentioned above, it is possible to extrapolate further dates from several other pieces within the manuscript that relate to published works by known composers. One such composer is Dominico Bianchini, a lutenist and mosaicist who was recorded as having been in Venice c.1544 as a part of a musical ensemble.<sup>30</sup> In 1546, he published his *Intabolatura de Lauto*, which included

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<sup>29</sup> See no. 40 from 1511b for a reference of *La Guerre*. Even this was very well known in Italy under the title “*La Battailla*.”

<sup>30</sup> Arthur J. Ness, “Bianchini, Dominico,” *Grove Music Online* ed. L. Macy (Accessed 3 May 2007), <<http://www.grovemusic.com>>

several intabulations of foreign works as well as original compositions. Included in this print was the piece *Lodesana*, that is a concordance for 1511b No. 51 (*Lodessana B*). A comparison of the two pieces reveals only a few discrepancies, many of which can be considered mistakes, or even preferences, by the scribe (or scribes) of 1511b.

Figure 10: *Lodesana*, Domenico Bianchini, 1546, Biv v

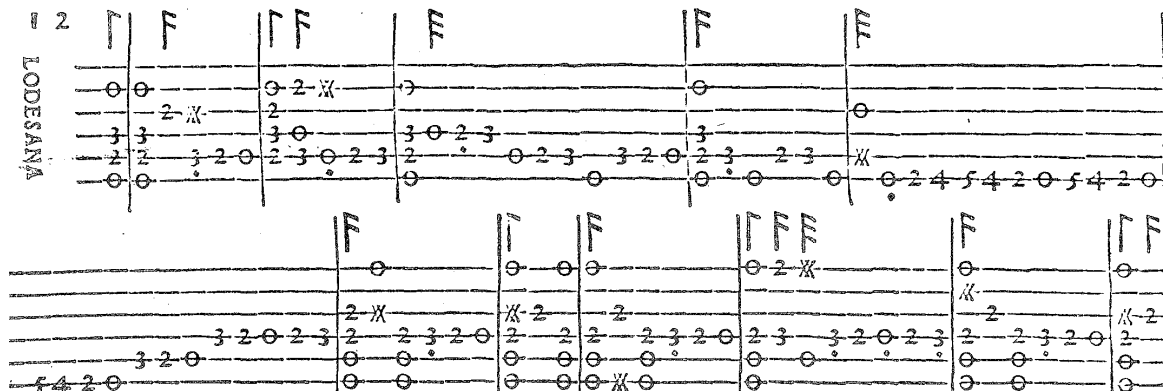
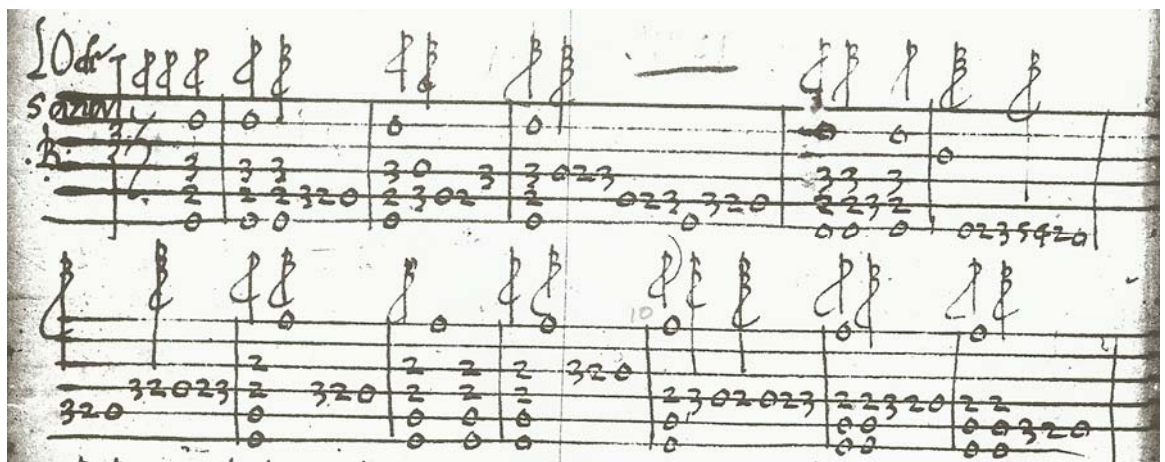


Figure 11: *Lodessana B*, Munich Mus. Ms. 1511b, 21v-22r





The main differences are located within the middle section of the piece where several measures of the 1511b version are changed entirely, and the last few measures of No. 51 where the scribe placed a repeat marking.

Figure 12: *Lodesana*, Domenico Bianchini (ending measures)



Figure 13: *Lodessana* B, Munich Mus. Ms. 1511b (ending measures)



Through the identification of this piece, it is entirely possible that 1511b was compiled after Bianchini's publication in 1546, and not as early as 1532 as Ness suggests.

Another source that can be used in dating the manuscript is the use of common dances found in other sources from the mid-sixteenth century. Comparing titles of 1511b with other manuscripts and prints from c.1540-1550, one is able to see that 1511b includes the more widely distributed dance forms of that decade. This inclusion would also contain the common grounds and vocal compositions of the time such as the *Passamezzo* mentioned above and *Lodesana*, *La traditora*, *Il burato*, *La cara cosa*, *La*

*rocha el fuso* and *La lavandara*.<sup>31</sup> With these bits of evidence in mind, a more reasonable date for this manuscript would be c. 1550.

However, 1511b is but one of the collection's smaller manuscripts, defining the reasons it was compiled helps to understand the importance of the lute manuscripts of the Herwarth collection. Because of the amateurish quality of much of its music, the manuscript could be considered a relatively minor collection; the social aspect of its origin sheds some light on the use of the lute and its music within the Renaissance. The inclusion of several forms and pieces helps us understand the music, and popularity of such music in the middle of the sixteenth-century, as a basis for comprehending some of the popular forms of the era. Understanding these connections between music and society helps further study in other lute manuscripts and music from this time.

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<sup>31</sup> Howard M. Brown, 518-20. Section on Gagliarde.

## MANUSCRIPT CONTENTS

**No. 1** Title: Suspiri, 1r-1v  
31 measures  
Scribe A  
Similar to Nr. 53

Incipit:



**No. 2** Title: Vendo da Bologna, 1v  
25 measures  
Scribe A  
Unique

Incipit:



**No. 3** Title: Munaro in Piuà B.B., 2r  
 28 measures  
 Scribe A  
 Unique

Incipit:



**No. 4** Title: Trodero, 2v  
 22 measures  
 Scribe A  
 Form: A A B B  
 Unique

Incipit:



Symbol ‘+’ sign located on the top of the page where Numbers 5 and 6 are located

**No. 5** Title: Passo e Meggio (Passamezzo Antico), 3r  
 17 measures  
 Scribe B  
 Popular ground with multiple possible concordances

Incipit:



**No. 6**

Title: Donna imprestatime el vostro buratto, 3r

16 measures

Scribe A

Form: A A B B

Munich Mus. Ms. 266, Nr. 39 – same harmonic pattern, few  
variances in melodic line

*Intabolatura de Lauto*, Dominico Bianchini, 1546 – similar  
harmonic pattern

*Intabolatura de leuto*, Antonio Casteliono, 1536 – similar bass but  
no other musical similarities

Incipit:

**No. 7**

Title: El marchese desalucio, 3v

38 measures

Scribe B

Munich Mus. Ms. 266, Nr. 45- Similar bass

Munich Mus. Ms. 1503h, Nr. 1 has no musical resemblance.

Incipit:



**No. 8** Title: La monicella, 3v  
 19 measures  
 Scribe B  
 Form: A A B B A A  
 Unique

Incipit:



**No. 9** Title: Franciosina, 4r  
 35 measures  
 Scribe B  
 Unique

Incipit:



**No. 10** Title: Bernardon, 4v-5r  
 49 measures  
 Scribe A  
 Coda marking on first and last measures  
 Unique

Incipit:



**No. 11** Title: La Lonbarda, 5r  
12 measures  
Scribe A  
Unique

Incipit:



**No. 12** Titles: La bertonicha, 5r  
16 measures  
Scribe A  
Form: A A B B  
Unique

Incipit:



**No. 13** Title: La geomatria, 5v  
41 measures  
Scribe B  
Unique

Incipit:



**No. 14**

Title: Tantarrara chomartello, 5v

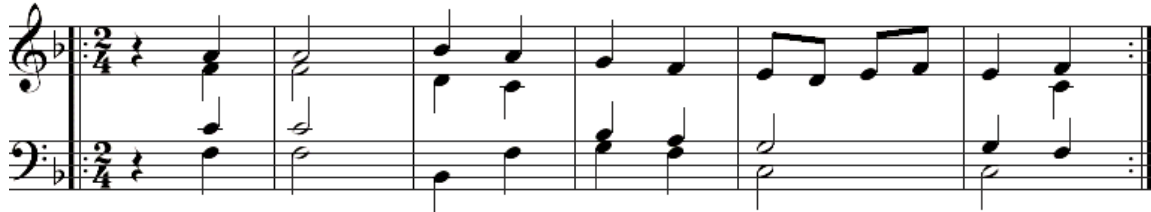
11 measures

Scribe B

Form: A A B B

Unique

Incipit:

**No. 15**

Title: El Bataino, 6r

20 measures

Scribe B

Form: A A B B

Unique

Incipit:

**No. 16**

Title: La castalda, 6r

20 measures

Scribe B

Unique

Incipit:





**No. 17**

Title: O dio che agio fatto al cielo et a la fortuna, 6v

23 measures

Scribe B

Form: A A B

Unique

Incipit:

**No. 18**

Title: La torza, 6v

25 measures

Scribe B

Form: A A B B

Unique

Incipit:

**No. 19**

Title: La mantouanella, 7r

30 measures

Scribe B

Unique

Incipit:



**No. 20**

Title: La devota del cor mio, 7r

24 measures

Scribe B

Form: A A B

Unique

Incipit:

**No. 21**

Title: El standardo, 7v

37 measures

Scribe B

Unique

Incipit:

**No. 22**

Title: Bison, 8r

47 measures

Scribe B

No musical resemblance to Munich Mus. Ms. 1503h "Bison"

Incipit:



**No. 23** Title: La quentana, 8v  
 39 measures  
 Scribe B  
 Unique

Incipit:



**No. 24** Title: Lodesana, 9r  
 24 measures  
 Scribe B  
 See No. 51

Incipit:



**No. 25** Title: La Bressanina, 9v-10r  
 71 measures  
 Scribe B  
 Unique

Incipit:



Title: Vechio della montagna, 10r  
29 measures  
Scribe B  
Unique

The musical score for 'The Rose Tree' is written in 2/4 time with a key signature of one flat (B-flat). The melody in the treble staff begins with a quarter note G4, followed by a quarter note A4, a quarter rest, and a quarter note B4. The bass staff provides a simple accompaniment with quarter notes G2 and F2, and a half note E2. The piece concludes with a final G4 in the treble and a G2 in the bass.

Title: Maton, 10r  
10 measures  
Scribe B  
Form: A A B B  
First section identical to No. 30 Ballo del Roi

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 2/4 time, with a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The score includes a repeat sign at the beginning and a double bar line at the end.

Title: La Man, 10v  
47 measures  
Scribe B  
Unique

[illegible]

**No. 29** Title: La conciera, 11r  
 24 measures  
 Scribe B  
 Unique

Incipit:



**No. 30** Title: Ballo del Roi, 11r  
 24 measures  
 Scribe B  
 Form: A A B C  
 First section is identical to No. 27 Maton, Maton

Incipit:



**No. 31** Title: Tu anderai col bocchalon, 11v  
 24 measures  
 Scribe A  
 Unique

Incipit:



**No. 32** Title: Tiente ahora, 11v  
 17 measures  
 Scribe A  
 Unique

Incipit:



**No. 33** Title: Non me la beccolare, 12r  
 44 measures  
 Scribe A  
 Unique

Incipit:



**No. 34** Title: Saltarello alla visentina, 12v  
 12 measures  
 Scribe A  
 Unique

Incipit:



**No. 35**

Title: La chara cosa, 12v

20 measures

Scribe A

See No. 52

Standard “La Gamba” bass – See p. 8

Lute trio found in *Longe elegantissima Excellentissimi Musici*,  
Ioannis Pacoloni, 1564, f. 14r

Incipit:

**No. 36**

Title: Saltarello ala venitiana, 13r

34 measures

Scribe A

Unique

Incipit:

**No. 37**

Title: Curaza, 13r

16 measures

Scribe A

Unique

Incipit:



**No. 38**

Title: Saltarello ala ferraresa Col contr[a] B[asso] per 8[ve] col  
T[enor], 13r-14v  
140 measures  
Scribe A  
Dalza, *Intabulatura de Lauto- Libro Quarto*, 1508, fol. 36  
Spingardo

Incipit:

**No. 39a**

Title: Ciareciane ala bollogniesa, 14v-15r  
67 measures  
Scribe B  
Unique

Incipit:

**No. 39b**

Title: El suo saltarello 15r-15v  
36 measures  
Scribe B  
Unique – To be paired with 39a

Incipit:





**No. 40**

Title: La bataglia francesia in ballo, 15v-16r

81 measures

Scribe B

Quotations of “la Guerre” by Clement Janequin

Mensural four part version to be found in British Library, Royal

App. 59-62 No. 12

Incipit:

**No. 41**

Title: Bregantino, 16v

29 measures

Scribe A

Munich Mus. Ms. 1511d No. 15 – Similar harmonic pattern, few variations in melodic line

Incipit:

**No. 42**

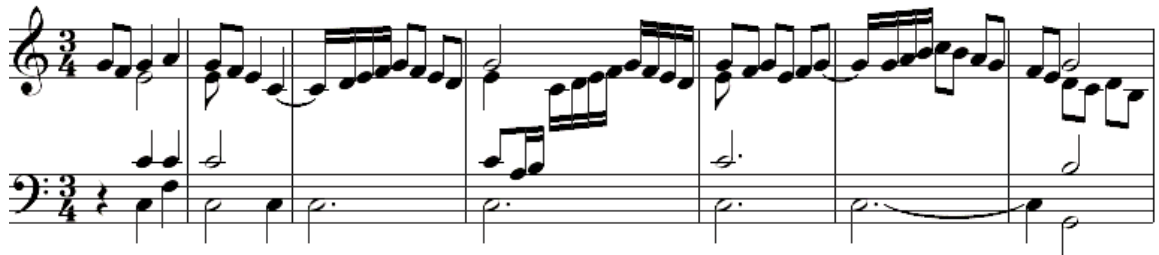
Title: Le rotto el charro E per se..., 17r-17v

33 measures

Scribe A

Unique

Incipit:



**No. 43**

Title: Bernardo, 17v

22 measures

Scribe A

Munich Mus. Ms. 266, Nr. 40 – Similar harmonic pattern, and few variations in melodic line

Incipit:

**No. 44**

Title: Son quello duca, 18r

24 measures

Scribe A

Unique

The ending of the piece is marked with an ‘\*’ and is placed before the beginning of the piece on the same folio.

Incipit:

**No. 45**

Title: La barcha del mio amore, 18v-19r\*

37 measures

Scribe A

Ending of the piece is located on the bottom of the next folia and is connected with a bridge at the bottom of the page

Incipit:



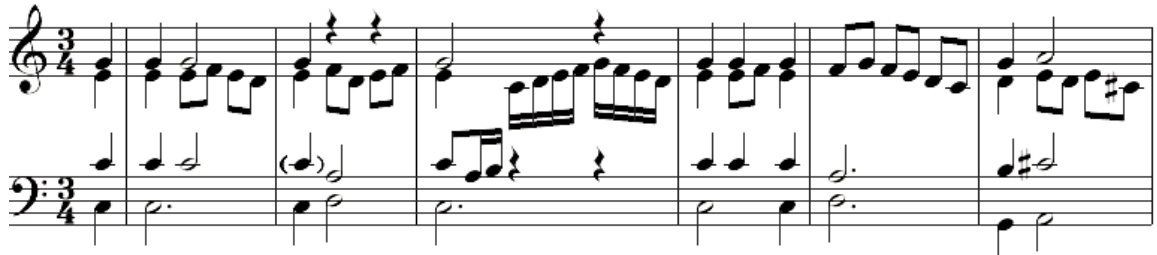
**No. 46** Title: La Bressanina, 19r  
 32 measures  
 Scribe A  
 Two tag measures at the end of the piece  
 Unique

Incipit:



**No. 47** Title: El ballo de la torza, 19v  
 32 measures  
 Scribe A  
*Intabolatura de Lauto*, Dominico Bianchini, 1546, No. 23 Torza  
 Saltarello – Very few variations between the two pieces.

Incipit:



**No. 48** Title: Monaro como se usa, 20r  
 25 measures  
 Scribe A  
 Unique

Incipit:



**No. 49**

Title: La traditora in saltarello, 20v-21r

54 measures

Scribe A

Four part dance version found in Munich Mus. Ms. 1503h #8

[Gagliarda:] La Traditora – Similar harmonic pattern

Four part dance version found in British Library, Royal App. 59-62

No. 8 [Gagliarda:] La traditora – Similar harmonic pattern

Incipit:

**No. 50**

Title: Saltarello de roi, 21r-21v

39 measures

Scribe A

Unique

Incipit:

**No. 51**

Title: Lodessana B, 21v-22r

30 measures

Scribe A

See No. 24

*Intabolatura de Lauto*, Dominico Bianchini, 1546, No. 12

Lodesana – Similar harmonic pattern, very few variations in melodic line.

Incipit:



**No. 52** Title: La cara cosa B., 22r  
 27 measures  
 Scribe A  
 See No. 35

Incipit:



**No. 53** Title: Suspiri, 22v-23r  
 31 measures  
 Scribe A  
 See No. 1

Incipit:



**No. 54** Title: La rocha el fuso, 23v  
 23 measures  
 Scribe A  
 Munich Mus. Ms. 1503h #5 La rocha el fuso – Four part dance  
 with similar harmonic pattern  
 Four part version found in British Library, Royal App. 59-62 No.  
 15 [Gagliarda:] La rocha el fuso – Similar harmonic pattern  
 Lute trio found in *Longe elegantissima Excellentissimi Musici*,  
 Ioannis Pacoloni, 1564, f. 3r

Incipit:



**No. 55**

Title: La lavandara, 24r

17 measures

Scribe A

Four part version found in British Library, Royal App. 59-62 #44  
[Gagliarda:] La lavandaraFour part dance version found in Munich Mus. Ms. 1503h #13 La  
Lavandara –Lute trio found in *Longe elegantissima Excellentissimi Musici*

Ioannis Pacoloni, 1564, f. 16r

Incipit:

**No. 56**

Title: Moretta, 25r

48 measures

Scribe A

J.J. Meier note located at the bottom of the folia

Unique

Incipit:

**No. 57**

Title: Totene Mamia, 25v

57 measures

Scribe B

Two meter changes

Unique

Incipit:



## EDITION

### Editorial Notes

For the purposes of this edition, attempts are made to retain the integrity of the original manuscript notation. To this end, the tablature present in these transcriptions is presented as it is written in the original with the exception of omitted rests at the beginning of starting measures. On occasions where the tablature contains blatant mistakes, corrections are made in the modern notation. These corrections are demarcated by the addition of parenthesis around the actual note, the accidental marking, or the combination of the accidental marking and the note. Key signatures are added to the modern transcriptions in order to make reading of the pieces easier, and to remedy problems involved with analyzing modal compositions.

In cases like No. 38 where the title of the piece denotes a lowering of the sixth course of the G Lute by one whole step, the accommodation is met in the modern notation. Since the manuscript includes mensural notation and rhythmic markings, time signatures are added to represent possible equivalents, and the rhythmic values are reduced by a ratio of 1:2.

# No. 1 Suspiri

1r-1v

Measures 1-6 of the piece. The score is in 3/4 time, key of B-flat major. The right hand features a series of chords and a melodic line with a trill. The left hand has a steady bass line. Below the staves is a guitar tablature for a 6-string guitar.

3/4

3 3 3 3 3 3

1 1 1 1 1 1

0 0 0 0 0 0

7

Measures 7-10 of the piece. The right hand continues the melodic line with a trill. The left hand has a steady bass line. Below the staves is a guitar tablature for a 6-string guitar.

2/2

2 3 2 0 2 2 2 3

0 0 0 0 0 0 0 0

11

Measures 11-13 of the piece. The right hand features a series of chords and a melodic line with a trill. The left hand has a steady bass line. Below the staves is a guitar tablature for a 6-string guitar.

3 3 3 3 3 3 3 3

0 1 3 0 1 3 3 1 0 0 0 1 3 0 2 3 2 3 2 3 0 1 0 3 1 0 3 2 0 2 3

0 0 0 0 0 0 0 0



14

0 2 3 3 2 0 2 3 0 2

0 3 0 2 3 0 2 3 0 3 2 0

18

3 3 3 0

0 0 0 0 3 0 2 3 0 1 0 1 3 1 0 3 0

22

0 0 2 3 0

3 3 1 3 0 3 0 2 3 0 1 0 1 3 1 0 3 0 2 3 0 2 3 0 2

26

Example 10-26

3/4

B-flat major

1. Introduction

2. Main Melody

3. Conclusion

4. Final Chord

5. End of Piece

[illegible]

# No. 2 Venendo da Bologna

1v

3/4

0 0 0 0 2 2 0 0

2 2 2 2 2 2 3 2

5 5 5 4 5 5 4 2 0 2 0 2 4 5 4 2 0 0 0 0 0 0 0 0 0 0 2 3 0 3 2 0

8

0 0 0 0 0 2 2

3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2

0 0 5 5 5 4 5 5 5 4 2 0 0 2 4 5 4 2 0 2 2 0 3 2 3 0 3

47

# No. 3 Munaro in Piua B.B.

2r

3  
4

0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3
2	2	3	2	2	2	2	2	2	2
0	0	0	2	2	2	0	0	0	0

6

2	0	0	0	0	0	0	0	0	2
0	3	2	3	2	3	3	3	3	0
3	2	0	0	0	2	2	2	2	3
0	0	0	0	0	0	0	0	0	0

10

3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

49

23

The image shows a musical score for guitar, measures 23 through 26. The score is written in standard musical notation with a treble and bass staff. Measure 23 starts with a treble staff containing a dotted quarter note G4, an eighth note A4, a dotted quarter note B4, and an eighth note A4. The bass staff contains a dotted quarter note G2, an eighth note F2, a dotted quarter note E2, and an eighth note D2. Measure 24 features a treble staff with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass staff has a quarter rest, followed by eighth notes G2, F2, E2, and D2. Measure 25 shows a treble staff with a dotted quarter note G4, an eighth note A4, a dotted quarter note B4, and an eighth note A4. The bass staff contains a dotted quarter note G2, an eighth note F2, a dotted quarter note E2, and an eighth note D2. Measure 26 concludes with a treble staff containing a dotted quarter note G4, an eighth note A4, a dotted quarter note B4, and an eighth note A4. The bass staff contains a dotted quarter note G2, an eighth note F2, a dotted quarter note E2, and an eighth note D2. Below the musical notation, there are four lines of guitar-specific notation (fingerings) corresponding to the measures. The first line shows fingerings for the treble staff, and the second line shows fingerings for the bass staff. The third and fourth lines show additional fingerings or techniques. The notation includes numbers 0, 2, 3, and 0, indicating specific fret positions or techniques like natural harmonics or open strings.

0			3	2			0	0	0	0	0	0
	0		0						0	0	0	0
2		3	3	3	0	2	3	2	3	3	3	3
0	3	0	0	0	0	0	0	0	2	2	2	2
0		0					0	0	0	0	0	0

# No. 4 Trodero B.B.

2v

Measures 1-4 of the piece. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first system shows the piano accompaniment with a treble and bass staff. The second system shows the guitar fretboard with a 3/4 time signature and fingerings (0, 3, 3, 2, 3, 0).

5

Measures 5-8 of the piece. The score continues with the piano accompaniment and guitar fretboard. The guitar part includes a 3/4 time signature and fingerings (0, 3, 2, 3, 0, 1, 3, 0, 1, 3, 1, 0, 1, 3, 1, 0, 3).

9

Measures 9-12 of the piece. The score continues with the piano accompaniment and guitar fretboard. The guitar part includes a 3/4 time signature and fingerings (0, 2, 3, 0, 1, 3, 0, 3, 0, 1, 3, 1, 0, 3, 1, 0, 1, 3, 0, 1, 3, 0, 2, 3, 1).



52

19

The musical score for measures 19-22 is written for guitar. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). Measure 19: Treble staff has a half note G4, quarter note A4, quarter note B-flat4, and quarter note A4. Bass staff has a half note G3. Measure 20: Treble staff has a half note G4. Bass staff has a half note G3. Measure 21: Treble staff has a half note G4. Bass staff has a half note G3. Measure 22: Treble staff has a half note G4. Bass staff has a half note G3. Below the staves are four lines of guitar tablature. Line 1: 0 2 0 0 0. Line 2: 3 3 2 3 3 3. Line 3: 1 3 1 0 3 2. Line 4: 0 0 0 0 0 0.





14

The image shows a musical score for guitar, measures 14 through 16. The notation is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The score includes fingerings (0, 2, 3) and a final double bar line.

Measure 14: Treble clef has a whole rest. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Fingering: 0, 2, 3.

Measure 15: Treble clef has a dotted quarter note G3, a dotted quarter note A3, and a dotted quarter note B3. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Fingering: 0, 2, 3.

Measure 16: Treble clef has a dotted quarter note G3, a dotted quarter note A3, and a dotted quarter note B3. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Fingering: 0, 2, 3.

# No. 7 El Marchese desalucio

3v

Measures 1-7 of the musical score. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The notation includes a grand staff with treble and bass clefs, and a guitar tablature below. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment. The guitar tablature shows fret numbers for the right hand and string numbers for the left hand.

8

Measures 8-16 of the musical score. The notation continues with the same instrumental parts. Measure 8 features a whole rest in the treble clef. The guitar tablature continues with fret numbers and string indicators.

17

Measures 17-24 of the musical score. The notation continues with the same instrumental parts. Measure 17 features a whole rest in the treble clef. The guitar tablature continues with fret numbers and string indicators.

25

The musical score for measures 25-33 is written for guitar. It consists of four staves: a treble staff, a bass staff, a guitar-specific staff with fret numbers, and a tablature staff with fret numbers. The key signature is one flat (B-flat). The time signature is 4/4. The score includes a variety of musical notations, including eighth notes, quarter notes, and rests. The guitar-specific staff and tablature staff provide fret numbers for each note. The tablature staff includes a '7' indicating a barre.

Measure	25	26	27	28	29	30	31	32	33
Treble Staff	C4, E4	F#4, A4	G4, A4	B4, C5	D5, E5	F5, G5	A5, B5	C6, D6	E6, F#6
Bass Staff	C3, E3	F#3, A3	G3, A3	B3, C4	D4, E4	F4, G4	A4, B4	C5, D5	E5, F#5
Guitar Staff	0, 2	0, 2	3, 3	7	0	0	0	0	0
Tablature Staff	0, 2	0, 2	3, 3	7	0	0	0	0	0

# No.8 La monicella

3v

2/4

0	0	0	0	5	0	5	5	3
2	2	2	2	2	2	4	4	0
2	2	2	2	3	2	3	3	0
5	5	5	5	7	5	3	3	3

10

3	3	0	2	0	0	0
0	0	0	1	0	0	3
0	0	3	3	3	3	3
3	3	2	0	0	2	0

15

0	0	0	0	5	5
2	2	0	2	4	4
2	2	3	3	3	3
5	5	2	0	3	3



# No. 9 Franciosina

4r

Measures 1-7 of No. 9 Franciosina. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The guitar part features a repeating rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The fretboard diagram shows the following fret numbers for measures 1-7:

3	3			3	3	3
5	5	0	0	1	0	2
3	3	3	3	0	1	1
3	3	2	0	3	1	0

8

Measures 8-15 of No. 9 Franciosina. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The guitar part continues with the same rhythmic pattern. The fretboard diagram shows the following fret numbers for measures 8-15:

0	0	2	3	3	3	2
3	3	1	0	5	5	0
2	0	5	3	3	3	2
2	0	2	3	3	3	2

16

Measures 16-23 of No. 9 Franciosina. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The guitar part continues with the same rhythmic pattern. The fretboard diagram shows the following fret numbers for measures 16-23:

2	2	2	2	2	2	2
1	0	0	0	1	1	0
0	4	4	4	0	0	1
0	4	4	4	0	0	1

61

# No. 10 Bernardon

4v-5r

1 2 3 4 5 6

0 3 2 3 2 3 0 2 3 0 2 3 0 2 3 2

7

7 8 9 10 11 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

13

13 14 15 16 17 18

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

19

0 0 0 0 0 0

2 0 2 2 0 2

3 3 0 0 0 3

1 1 3 3 3 1

0 2 3 2 2 0

0 0 0 2 0 2

25

0 0 0 0 0 0

2 0 2 3 2 0

3 2 0 0 3 0

1 3 2 0 3 1

0 3 2 0 2 1

0 0 0 2 0 0

31

3 2 0 0 3 0

1 3 2 2 3 2

0 0 0 0 1 0

0 0 0 0 3 2

0 1 0 0 3 2

0 0 0 0 3 2

37

The musical score for measures 37-42 is written in B-flat major (two flats). The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with half and quarter notes. Below the staves, a guitar-specific notation uses vertical strokes to indicate fretted notes. The bottom section of the image shows a fretboard diagram with three lines of fingerings for each measure, using numbers 0-3 to denote specific frets and fingers.

Measure	Measure 37	Measure 38	Measure 39	Measure 40	Measure 41	Measure 42
Fretting	0 0	3 2	0	0	0 0	3 1
Fingerings	1 0 1 3 1	1 3	2 1 0 3	2 0 2 3	3 2 3 0 1	0 3 1

# No. 11 La Lonbarda

5r

First system of musical notation for 'No. 11 La Lonbarda'. The system includes a grand staff (treble and bass clefs) and a guitar tablature below it. The time signature is 3/4, and the key signature is one flat. The tablature shows fret numbers (0-5) and bar lines.

6

Second system of musical notation, starting at measure 6. The system includes a grand staff and a guitar tablature. The tablature shows fret numbers and bar lines.

10

Third system of musical notation, starting at measure 10. The system includes a grand staff and a guitar tablature. The tablature shows fret numbers and bar lines.

# No. 12 La bertonicha

5r

Measures 1-5 of the musical score. The piano part consists of chords and a melody line. The guitar tablature shows fret numbers for each measure.

0	0	0	0	0	3	0	0	0	0	0
3	3	3	3	3	0	0	3	3	3	3
3	3	3	3	3	0	2	3	2	0	3
2	2	2	2	2	3	2	3	2	0	3

6

Measures 6-9 of the musical score. The piano part continues with chords and a melody line. The guitar tablature shows fret numbers for each measure.

0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	0	0	3	3	3	3
3	3	3	3	3	0	2	3	2	0	2
2	2	3	0	2	3	0	3	3	3	3





# No. 13 La geomatria

5v

1 2 3 4 5 6 7 8

0 0 5 4 2 2 0 0

3 3 3 3 0 0 3 3

2 2 3 5 7 5 3 2

9

9 10 11 12 13 14 15 16 17 18

5 5 4 4 2 0 4 2 2 0 0 5 5 5

4 4 2 0 2 0 3 2 3 3 3 4 4 4

5 5 3 2 0 3 3 2 3 2 2 3 3 3

19

19 20 21 22 23 24 25 26 27 28

3 3 0 2 0 0 0 0 3 3

1 3 0 2 3 0 2 3 0 0

0 0 2 3 0 3 2 3 3 3

35

3

0

2

0

5

5

5

3

1

0

# No. 14 Tantarrara chomatrello

5v

First system of the musical score for 'No. 14 Tantarrara chomatrello'. The score is written for guitar in 2/4 time, one flat key signature. The first system consists of six measures. The melody is in the treble clef, and the bass clef provides harmonic support. The guitar tablature below the staff shows fret numbers (0, 2, 3) and fingerings (0, 2, 3).

7

Second system of the musical score for 'No. 14 Tantarrara chomatrello'. The score continues with six measures. The melody is in the treble clef, and the bass clef provides harmonic support. The guitar tablature below the staff shows fret numbers (0, 2, 3) and fingerings (0, 2, 3).

# No. 15 El bataino

6r

0 0 0 0 0 0 0 0

2 1 1 2 3 2 3 0

0 0 0 0 0 0 0 0

9

3 2 2 2 2 2

0 0 0 0 0 0

3 3 3 3 3 3

2 2 3 2 4 4

15

0 0 2 0 2 2 0 0

0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2

# No. 16 La castalda

6r

Measures 1-8 of the piece. The piano part consists of chords in the right hand and single notes in the left hand. The guitar part is a single line with numbers 0, 2, 3, and 4.

9

Measures 9-14. Measure 10 is a repeat of measure 9. The guitar part continues with numbers 0, 2, 3, and 4.

15

Measures 15-20. Measure 19 is a repeat of measure 15. The guitar part continues with numbers 0, 2, 3, and 4.

# No. 17 O dio che agio fatto al cielo et al la fortuna

6v

3

1	0	0	2	2	2	0	0	0	2
3	3	3	1	1	0	0	1	3	3
3	3	3	0	0	4	4	0	3	3
3	2	0	0	0	0	2	2	2	2

8

2	2	2	0	2	0	2	0	0	2
0	0	0	1	3	1	3	0	0	2
0	4	4	0	3	0	4	4	0	0
4	0	2	3	2	0	0	0	0	0

17

The musical score for measures 17-23 is presented in three parts:

- Standard Musical Notation:** The top part shows a treble and bass staff. The key signature has one flat (B-flat). Measure 17 starts with a treble staff chord (F4, A4) and a bass staff chord (B2, D3). The melody in the treble staff moves through measures 17-23, ending with a repeat sign. The bass staff provides harmonic support with chords and single notes.
- Simplified Notation:** The middle part uses vertical lines to represent notes on a simplified staff. Some lines have horizontal bars above them, possibly indicating fingerings or specific techniques.
- Fretboard Diagram:** The bottom part shows a four-line fretboard diagram. Each measure contains numbers representing frets for the four strings. For example, in measure 17, the frets are 2, 0, 1, 3 for the four strings respectively.

## 6v

75



21

The musical score for measures 21-25 is as follows:

Measure	21	22	23	24	25
Treble Staff	G4 (half)	A4 (quarter), B4 (quarter)	C5 (quarter), B4 (quarter)	A4 (half)	G4 (half)
Bass Staff	F3 (half)	G3 (quarter), A3 (quarter), B3 (quarter)	C4 (half, tied to next)	B3 (half)	A3 (half)
Guitar Notation	Trill (F3-G3)	Trill (G3-A3)	Trill (A3-B3)	Trill (B3-C4)	Trill (C4-B3)
Fretboard Diagram	2 1 0 1 3	2 1 3 0	0 3 2	3 1 3	3 1 3

# No. 19 La mantovanella

7r

Measures 1-8 of the piece. The notation includes a grand staff with treble and bass clefs, a 2/4 time signature, and a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. Below the staff is a guitar tablature with six lines, showing fret numbers (0-3) and fingerings (1-3) for the right hand.

9

Measures 9-17 of the piece. The notation continues with the same grand staff and guitar tablature. The melody features a series of eighth and sixteenth notes, and the bass line provides a steady accompaniment. The guitar tablature includes triplets and various fingerings.

18

Measures 18-24 of the piece. The notation concludes with the same grand staff and guitar tablature. The melody ends with a final chord, and the bass line provides a concluding accompaniment. The guitar tablature includes a final triplet and various fingerings.

25

The image shows a musical score for guitar, measures 25 through 30. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes a guitar-specific notation system at the bottom, consisting of a single staff with fret numbers (0, 1, 2, 3, 4, 5) and a series of vertical lines indicating fingerings or positions. The score ends with a double bar line.

0 3 2 1 3 0 2 3 2 0 3 0 3 0 2 5 4 3 3

# No. 20 La devota del cor mio

7r

Measures 1-8. The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The piece ends with a repeat sign.

9

Measures 9-16. The score continues from measure 8. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The piece ends with a repeat sign.

17

Measures 17-24. The score continues from measure 16. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The piece ends with a repeat sign.

# No. 21 El standardo

7v

Measures 1-8 of the piece. The music is in 2/4 time, key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. The notation includes a treble and bass clef, a key signature of two flats, and a time signature of 2/4. The melody consists of eighth and quarter notes, while the bass line consists of half notes. The piece ends with a double bar line and repeat dots.

9

Measures 9-17 of the piece. The melody continues in the right hand, and the bass line continues in the left hand. The notation includes a treble and bass clef, a key signature of two flats, and a time signature of 2/4. The melody consists of eighth and quarter notes, while the bass line consists of half notes. The piece ends with a double bar line and repeat dots.

18

Measures 18-26 of the piece. The melody continues in the right hand, and the bass line continues in the left hand. The notation includes a treble and bass clef, a key signature of two flats, and a time signature of 2/4. The melody consists of eighth and quarter notes, while the bass line consists of half notes. The piece ends with a double bar line and repeat dots.

81

# No. 22 Bison

8r

1. 1 | | 1. 1 | | 1. 1 | | 1. 1 | |

0	0	2	2	0	3	0	0
7	5	3	2	0	3	3	2
5	3	2	0	3	2	0	2

9

1. 1 | | 1. 1 | | 1. 1 | | 1. 1 | | 1. 1 | | 1. 1 | |

0	0	2	2	0	2	0	0	0	0
7	5	3	2	0	3	2	3	3	3
5	3	2	0	3	2	0	3	3	2

18

1. 1 | | 1. 1 | | 1. 1 | | 1. 1 | | 1. 1 | | 1. 1 | | 1. 1 | |

0	0	0	0	2	0	0	0	0	0
3	2	3	0	3	3	3	3	3	3
3	2	0	2	2	0	2	2	2	0

36

0 4 2 0 0 0 0 0 0 0 0 0

2 3 0 0 3 3 3 3 3 3 3 3

2 0 3 0 2 2 2 2 2 2 2 2

[illegible]



# No. 23 La quentana

8v

Measures 1-8 of the musical score for No. 23 La quentana. The score is in 2/4 time with a key signature of one flat (Bb). It features a piano accompaniment with a treble and bass staff, and a guitar part with a single staff. The guitar part includes a capo position of 2 and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and bar lines.

9

Measures 9-16 of the musical score for No. 23 La quentana. The score continues from the previous system, showing measures 9 through 16. The notation includes various musical symbols such as notes, rests, and bar lines.

17

Measures 17-24 of the musical score for No. 23 La quentana. The score continues from the previous system, showing measures 17 through 24. The notation includes various musical symbols such as notes, rests, and bar lines.

25

5 0 2 3 5 3 2 0 2 0 2 3 2 3 0 3 0 2 3 0 2 3 2 0

32

0 4 2 0 3 3 0 2 0 2 0 3 3 0 3 3

# No. 24 Lodesana

9r

Measures 1-7 of the piece. The guitar fretboard diagram shows the following fret numbers for strings 1-6:

2	0	0	0	0	0	0	3
3	3	3		3	3		
2	2		3 2 0	3	0 2 3	2 2	2 3 5 2

8

Measures 8-13 of the piece. The guitar fretboard diagram shows the following fret numbers for strings 1-6:

3	0	2	0	0	0
	3	3	2	3	2
3 2 0 2 3 2 0	3	3 2 0	2	0 2	0 3 2 0

14

Measures 14-19 of the piece. The guitar fretboard diagram shows the following fret numbers for strings 1-6:

0	0	0	2	2	
	3	3	0	0	3
0 3 2 0	2	2	5 4 5 7	5 3 2 0	4 4

21

3 3 1 0 1 0 1 3 0 2 3 0 3 3 0 3 0 3 0 3 3 2 0 2 3

28

2 0 3 2 0 4 0 4 0 0 0 3 0 2 3 2 0 3 2 0 2 2 3 0

34

0 4 2 0 2 0 1 3 0 2 3 0 0 3 3 0 2 2

# No. 25 La Bressanina

9v-10r

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a separate line for guitar fingering. The key signature is one flat (B-flat), and the time signature is 2/4.

**System 1 (Measures 1-6):** The melody in the treble clef starts with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef accompaniment consists of half notes G2, Bb2, D3, F3, A3, C4, E4, G4, Bb4, D5, F5, A5, C6, E6, G6, Bb6, D7. The guitar fingering line shows fret numbers: 0, 3, 0, 2, 3, 2, 0, 3, 0, 3, 2, 0, 2, 3, 0, 2, 3, 2, 3, 3, 0, 2.

**System 2 (Measures 7-14):** The melody continues with a key signature change to two sharps (F# and C#). It includes a repeat sign at measure 11. The bass clef accompaniment continues with half notes. The guitar fingering line shows fret numbers: 2, 0, 2, 0, 4, 2, 0, 0, 0, 0, 2, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0.

**System 3 (Measures 15-18):** The melody continues with a key signature change to one sharp (F#). It includes a repeat sign at measure 17. The bass clef accompaniment continues with half notes. The guitar fingering line shows fret numbers: 2, 0, 4, 2, 4, 0, 2, 4, 0, 4, 0, 3, 0, 2, 3, 0, 2, 3, 2, 0, 3, 2, 0, 2, 3, 0.

23

0 2 2 0 2 0 0 0 2 2

31

2 2 0 0 0 0 0 3 3 0 3

39

0 2 4 5 4 5 4 2 0 3 2 3 0 2 3 2 4 2

47

2 0 0 2 2 0 2 3 0 2 3 2 0 3 0 3

55

2 0 4 2 2 0 0 0 0 3 2 3 0 2 3 0 2 3 2 0 3 2 0

63

0 0 3 0 2 3 2 3 3 0 2 2 0 4 2 0

67

The image shows a musical score for guitar, measures 67 through 71. The score is written for a single guitar, with a treble clef and a key signature of one sharp (F#). The notation includes a melody line in the treble clef and a bass line in the bass clef. The melody line features a sequence of eighth and quarter notes, with a sharp sign indicating a key signature change or a specific note. The bass line consists of a series of chords and single notes, with a sharp sign indicating a key signature change or a specific note. The score is divided into five measures, each containing a specific sequence of notes and chords. The notation is clear and legible, with a focus on the melodic and harmonic progression of the piece.

Measure	67	68	69	70	71
Notes	A4, B4, C#5, D5	E5, F#5, G5, A5	B5, C#5, D5, E5	F#5, G5, A5, B5	C#5, D5, E5, F#5
Chords	A4, B4, C#5, D5	E5, F#5, G5, A5	B5, C#5, D5, E5	F#5, G5, A5, B5	C#5, D5, E5, F#5
Other	2, 0, 4, 2	0, 4, 0	0, 0, 0	2, 0	2, 0



# No. 26 Vecchio della montagna

10r

Measures 1-7 of the piece. The piano part consists of a treble staff with a key signature of two flats and a 2/4 time signature. The bass staff provides a harmonic accompaniment. The guitar tablature below shows fret numbers for each measure.

0	0	0	0	0	0	0
3	3	3	3	3	3	3
2	2	2	2	1	0	1
2	2	2	2	0	2	2
2	2	2	2	1	0	1
2	2	2	2	0	2	2

8

Measures 8-15. The piano part continues with the same key signature and time signature. The guitar tablature shows fret numbers for each measure.

3	3	0	0	3	3	3	3	3	3	3	3
0	1	0	0	0	0	0	0	0	0	0	0
0	3	2	0	2	3	2	3	3	0	0	0
3	2	0	0	0	0	2	3	0	0	0	0
3	2	0	0	0	0	2	3	0	0	0	0
3	2	0	0	0	0	2	3	0	0	0	0

16

Measures 16-23. The piano part continues with the same key signature and time signature. The guitar tablature shows fret numbers for each measure.

3	2	0	3	0	1	0	2	0	3	2	5	0	2	0
0	0	0	0	0	0	0	0	0	0	0	4	2	2	2
0	0	0	0	0	0	0	0	0	0	0	3	0	0	0
0	0	0	0	0	0	0	0	0	0	0	3	0	0	0
0	0	0	0	0	0	0	0	0	0	0	3	0	0	0
0	0	0	0	0	0	0	0	0	0	0	3	0	0	0

23

The musical score for measures 23-29 is as follows:

Measure	23	24	25	26	27	28	29
Treble Staff	Whole note	Quarter note	Quarter note	Quarter note	Quarter note	Quarter note	Quarter note
Bass Staff	Whole note	Quarter note	Quarter note	Quarter note	Quarter note	Quarter note	Quarter note
Vertical Bar Lines							
Tablature Line 1	0	0	3	0	3	0	0
Tablature Line 2	3	3	1	3	1	2	3
Tablature Line 3	3	3	0	3	3	2	3

# No. 27 Maton, Maton

10r

Measures 1-5 of the musical score. The piece is in 2/4 time with a key signature of two flats (Bb and Eb). The notation includes a grand staff with treble and bass clefs. The melody in the treble clef starts with a quarter rest, followed by a dotted quarter note, a half note, and a quarter note. The bass line consists of a series of quarter notes. Below the staff, there are fingerings and a simplified tablature representation using numbers 0-5.

0	3	3	0	0
3	1	5	0	3
3	1	3	3	2
0	2	3	2	0

6

Measures 6-10 of the musical score. The notation continues with a repeat sign at the beginning of measure 6. The melody and bass line follow a similar pattern to the first system. The simplified tablature continues below the staff.

0	5	0	3	0	0
3	4	3	1	0	3
3	3	3	0	5	3
0	3	0	2	3	3

# No. 28 La Man

10v

2/4

0	0	0	3	1	3	0	0	0
3	2	3	1	1	3	2	3	3
0	0	0	0	0	0	0	0	0

9

3	1	3	0	0	3	3	3	3	0	0
1	1	3	2	3	3	1	1	1	3	3
0	0	0	0	0	0	0	0	0	0	0

19

0	3	0	0	0	0	0	0	3
2	1	0	1	3	0	1	3	0
0	0	0	0	0	0	0	0	0

28

0 2 0 0 0 0 3 0 0 2 3

1 3 1 0 3 2 2 2 3 2 3 1 0 3 2 2 1 3

0

37

0 3 0 0 0 3 0 3

0 1 3 0 1 0 3 2 3 1 0 3 2 3 0 2 3 3 3 1 3

0

43

0 3 0 3 0 3 0 3

0 1 3 0 1 0 3 2 3 1 0 3 2 3 0 2 3 3 3 3

0

## No. 29 La conciera

11r

The image shows a musical score for the song "The Rose Tree". The score is written for piano, voice, and guitar. The piano introduction is in 2/4 time and consists of a series of chords and single notes. The vocal melody is in 2/4 time and consists of a series of notes and rests. The guitar accompaniment is in 2/4 time and consists of a series of chords and single notes. The score is written in standard musical notation with a key signature of one flat (B-flat) and a time signature of 2/4.

9

9

17

The musical score for Example 17 consists of two staves. The upper staff is a piano part in treble clef, and the lower staff is a piano part in bass clef. The guitar part is written below the piano part in standard notation. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a melody in the treble clef and a bass line in the bass clef. The guitar part uses fret numbers to indicate fingerings. The score ends with a double bar line and repeat dots.

# No. 30 Ballo del Roi

11r

First system of musical notation for 'No. 30 Ballo del Roi'. The system includes a grand staff with treble and bass clefs, a 2/4 time signature, and a key signature of one flat. The melody is in the treble clef, and the bass clef provides harmonic support. Below the staff is a guitar tablature with six lines, showing fret numbers and fingerings.

8

Second system of musical notation for 'No. 30 Ballo del Roi'. The system includes a grand staff with treble and bass clefs, a 2/4 time signature, and a key signature of one flat. The melody is in the treble clef, and the bass clef provides harmonic support. Below the staff is a guitar tablature with six lines, showing fret numbers and fingerings, including triplets and a final fret of 7.

16

Third system of musical notation for 'No. 30 Ballo del Roi'. The system includes a grand staff with treble and bass clefs, a 2/4 time signature, and a key signature of one flat. The melody is in the treble clef, and the bass clef provides harmonic support. Below the staff is a guitar tablature with six lines, showing fret numbers and fingerings, including a final fret of 2.

20

The musical score for measures 20-24 is as follows:

Measure	20	21	22	23	24
Fingering	3	0 2	2	0	0
Fingering	5	3 1	0	2 0	2 3 2
Fingering	3	3 0	0 4	0 0	0 0
Fingering	3	2 0	0	0	0



# No. 31 Tu anderai col bocchalon

11v

Measures 1-6 of No. 31. The system includes a grand staff with treble and bass clefs, a set of vertical bar lines, and a three-staff tablature below. The key signature has one flat (Bb) and the time signature is 3/4. The tablature uses numbers 0-3 to represent fret positions.

7

Measures 7-12 of No. 31. The system includes a grand staff with treble and bass clefs, a set of vertical bar lines, and a three-staff tablature below. The key signature has one flat (Bb) and the time signature is 3/4. The tablature uses numbers 0-3 to represent fret positions.

13

Measures 13-18 of No. 31. The system includes a grand staff with treble and bass clefs, a set of vertical bar lines, and a three-staff tablature below. The key signature has one flat (Bb) and the time signature is 3/4. The tablature uses numbers 0-5 to represent fret positions.



# No. 32 Tiente ahora in saltarello

11v

Measures 1-6 of the piece. The music is in 3/4 time and B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line. Below the staves is a guitar tablature with three lines per measure, using numbers 0-3 to indicate fret positions.

7

Measures 7-12 of the piece. The musical notation continues with similar patterns to the first system. The guitar tablature shows more complex fingerings, including triplets and sequences of four notes.

13

Measures 13-17 of the piece. The final measure (17) ends with a double bar line and repeat dots. The guitar tablature includes a sequence of notes that spans across the measure boundaries.

# No. 33 Non me la beccholar

12r

11

2 2 2 2 0 0 0 0 2 2

1 1 1 1 3 3 3 3 1 3

3 3 2 0 3 2 2 2 3 2 0 2 0

22

2 2 2 2 0 0 0 0 0 0

0 0 0 0 1 1 1 1 3 3

4 4 0 0 3 3 2 0 3 2 2 3 2 2

0 0 2 0 0 2 0 0 2 2

3 3 1 3 0 0 3 1 4 0

2 2 3 2 4 0 2 4 0 5 5 3 2 0 3 2

38

2

4 0

3 2

0 2 0

4 0 4

0 0

0 0

2

2

0

0

# No. 34 Saltarello alla visentina

12v

First system of musical notation for 'No. 34 Saltarello alla visentina'. The system includes a grand staff with treble and bass clefs, a 3/4 time signature, and a key signature of one flat. The melody is in the treble clef, and the bass clef provides a simple accompaniment. Below the staff is a guitar tablature with six lines, showing fret numbers for each string.

6

Second system of musical notation for 'No. 34 Saltarello alla visentina'. The system includes a grand staff with treble and bass clefs, a 3/4 time signature, and a key signature of one flat. The melody is in the treble clef, and the bass clef provides a simple accompaniment. Below the staff is a guitar tablature with six lines, showing fret numbers for each string.

10

Third system of musical notation for 'No. 34 Saltarello alla visentina'. The system includes a grand staff with treble and bass clefs, a 3/4 time signature, and a key signature of one flat. The melody is in the treble clef, and the bass clef provides a simple accompaniment. Below the staff is a guitar tablature with six lines, showing fret numbers for each string.

# No. 35 La chara cosa

12v

Measures 1-5 of the musical score for No. 35 La chara cosa. The score is written for piano in 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Below the staves, there are three lines of fingering numbers (0, 1, 2, 3) indicating fingerings for the left hand.

Measures 6-10 of the musical score for No. 35 La chara cosa. The score continues with the same musical notation and fingering system as the previous system. The melody in the right hand and the accompaniment in the left hand are clearly defined.

Measures 11-15 of the musical score for No. 35 La chara cosa. The score concludes with the same musical notation and fingering system. The final measures show a resolution of the musical phrases.

16

The musical score for measures 16-20 is as follows:

Measure	16	17	18	19	20
Standard Notation (Treble)	C4, E4	F4, G4, A4, B4	C5, B4, A4, G4	F4, E4	D4, C4
Standard Notation (Bass)	C3, E3	F3, G3, A3, B3	C4, B3, A3, G3	F3, E3	D3, C3
Guitar Notation					
Fretboard Diagram (Staff 1)					
Fretboard Diagram (Staff 2)	0	0	3	0	0
Fretboard Diagram (Staff 3)	3	2	3	2	2
Fretboard Diagram (Staff 4)	3	2	3	2	2
Fretboard Diagram (Staff 5)	0	1	3	0	5
Fretboard Diagram (Staff 6)					



# No. 36 Saltarello ala venetiana

13r

Measures 1-9 of the piece. The score is written for piano in 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line of dotted half notes. Below the staves is a guitar-style fretboard diagram with three lines, showing fingerings (0, 2, 5) and natural harmonics (indicated by vertical lines) for each measure.

10

Measures 10-16 of the piece. The musical notation continues with similar rhythmic patterns. The fretboard diagram below shows more complex fingerings, including triplets (indicated by a '3' over a group of notes) and various natural harmonics.

17

Measures 17-23 of the piece. The final measure (23) ends with a double bar line. The fretboard diagram continues, showing a variety of fingerings and natural harmonics throughout the section.

109

# No. 37 Curaza

13r

1 2 3 4 5 6 7 8 9

3 3 0 0 0 0 0 2 0

0 2 1 3 1 3 3 2 3 2 2 3 2 3 2 3 0 2

10

10 11 12 13

3 3 0 2 0 2 0 3

1 0 1 3 3 2 3 0 3

14

14 15 16 17

0 0 0 0

2 2 3 2 2 3 3 3

# No. 38 Saltarello ala ferraresa Col contra Basso per ottava col Tenor

13r-14v

Measures 1-5 of the piece. The bass line includes fingerings and a 3rd string line.

6

Measures 6-10 of the piece.

11

Measures 11-15 of the piece.

16

0 0 0 0 0 0 0 0 0 0 0 0

0 2 0 4 3 3 3 3 3 3 1 0 2 0

21

0 0 0 0 0 0 0 0 0 0 0 0

2 2 3 0 2 2 2 0 2 2 3 7 5 7 7 7 5

26

0 0 0 0 0 0 0 0 0 0 0 0

7 7 7 5 7 7 3 2 0 3 7 5 7 7 7 5 7 7 7 5 3

32

0 0 0 0 0

3 3 2 3 0 2 3 2 3 0 2 3 0 2 3

37

0 0 0 0 0

3 3 0 3 2 0 3 0 3 2 0 3 0 0

42

0 0 0 0

1 3 0 0 0 2 3 2 0 3 1 0 2 0 0 0 5 3 2 0 3

46

0 0 0 5 4 5 0 0 0 0 0

3 2 0 2 3 2 3 0 2 3 2 3 3 0 2 3 2 0 3

51

0 0 0 0 0 0 0 0 0 0 0

3 0 2 3 2 0 3 3 3 5 0 3 2 3 0 2 3 0 5 2 3 0 2 3 0 2

57

0 0 0 0 0 0

3 3 0 2 3 0 3 2 0 3 0 2 5 0 3 2 0 3 3 3 2 0

62

0 0 0 0 0 0 0 0

2 0 3 1 1 0 2 0 1 0 0 3 1 0 4 2 0 0 2 3 2 0 2 3 0 3

66

0 0 0 0 5 4 5 0 0 0 2 3 3 2 0 2 0 2 3 2 3 0 0 2 3 2 0 2

69

0 0 0 0 0 0 0 0 3 0 3 0 3 2 0 2 3 3



# No. 39a Ciareciane ala Bollogniesa/ 39b El Sarlarello Seguita

14v-15v

Measures 1-8 of the musical score. The notation is in 2/4 time with a key signature of two flats (B-flat and E-flat). The score consists of a grand staff with a treble and bass clef, and a guitar tablature below. The tablature includes fret numbers (0-3) and string numbers (1-4) for each measure.

3	3	1	3	2	3	3	3
1	1	1	3	1	2	0	0
1	1	1	1	1	1	3	3
3	3	3	1	0	0	2	0

9

Measures 9-16 of the musical score. The notation is in 2/4 time with a key signature of two flats (B-flat and E-flat). The score consists of a grand staff with a treble and bass clef, and a guitar tablature below. The tablature includes fret numbers (0-3) and string numbers (1-4) for each measure.

3	3	1	3	2	3	3	3
1	1	1	3	1	1	0	0
1	1	1	1	1	1	3	3
3	3	3	1	0	0	2	0

17

Guitar Tablature for measures 17-24:

3	3	2	0	3	1	3	2	0	3	3
1	1	0	2	1	3	1	0	2	0	0
1	1	0	3	1	1	1	0	0	1	0
0	1	3	1	0	0	1	1	0	0	0

25

Guitar Tablature for measures 25-32:

3	3	2	0	3	1	1	3	3	3
1	1	0	3	1	3	0	0	0	0
1	1	0	3	1	1	3	1	0	1
0	0	0	0	0	1	3	1	0	0

33

Guitar Tablature for measures 33-40:

3	3	3	1	3	2	0	3	3	3
1	1	1	3	1	0	0	0	1	1
1	1	1	1	1	3	1	0	1	1
0	0	1	1	0	3	1	0	0	0

41

3 3 1 1 3 3 3

1 1 3 0 1 1 1

0 0 1 3 0 1 3

48

3 2 3 2 3 3 3 3

3 1 3 1 1 1 1 1

1 1 3 1 1 3 0 0

56

3 2 3 2 3 3 3 3

3 1 3 1 1 1 1 1

1 1 3 1 1 3 0 0



93

93

94

95

96

97

98

0 2 3 0 1 3 3 2 3

2 0 1 3 0 1 1 0 1

1 3 0 1 1 0 0 0 0

99

99

100

101

102

103

104

1 3 1 0 1 3 0 0 1 3 2 3 3

0 3 3 1 3 0 1 0 1 0 1 1 1

0 0 0 0 0 0 0 0 0 0 0 0 0

# No. 40 La Bataglia Franciesa in Ballo

15v-16r

2/4

10

19

[illegible]

42

The musical score for 'The Rose Tree' (No. 42) is presented in a single system. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes a piano accompaniment and a vocal line. The piano part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The vocal line consists of a single melody line. The score is divided into two systems, each with a repeat sign at the end.

50

50

50

[illegible]

66

The musical score for page 66 consists of a piano part and a guitar part. The piano part is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a treble staff and a bass staff. The guitar part is written in a single staff with a key signature of two flats. The score is divided into measures, with some measures containing multiple notes or chords. The guitar part includes a fretboard diagram at the bottom of the page.

2 3 1 1 1 0 3 1 1 1 0 0 0 0 0 3 0 0 1 3 1 0 0 0 1



77

77

3 3 3 1 3 3

1 1 1 0 3 1

3 3 0 1 0 3 1

## 16v

[illegible]

18

22

26

# No. 42 Le Rotto el Charro E per Se

17r-17v

0 0 0 0 0 0 0

3 0 3 3 3 3 3

3 2 0 2 3 2 0

0 0 2 0 0 0 0

8

0 0 0 0

3 2 0 3 0 2 3 0 2 3 0 2 3 0 2 3 0

0 2 3 0 3 2 0 0 2 3 0 3 2 0 0 2 3 0 3 2 0

0 0 0 0

17

3 0 0 0 3

0 0 0 0 0

2 3 0 2 3

0 0 0 0 0

[illegible]

25

0 2 4 5 4 2 0 | 2 3 2 0 3 2 | 0 3 2 3 0 2 | 0 3 2 0 3

29

0 2 4 5 4 2 0 | 3 2 3 0 | 2 0 2 4 5 4 2 0 | 3 2 0 3

31

2 0 2 3 0 3 2 0 2 3 0 2 | 3 0 2 3 0 3 2 0 | 0 3 2 0 2

# No. 43 Bernardo

17v

0 0 0 0 | 0 2 2 | 2 2 4 2 | 2 0 0 | 0

2 2 2 2 | 2 0 0 | 0 4 0 0 | 4 0 0 0 | 2 2 2 2 4

5 5 4 2 4 | 5 4 4 2 | 0 0 0 0 | 0 0 0 0 | 5 5 4 2 5 4

6

0 2 2 2 | 2 0 2 0 | 2 0 0 | 0 0 0 | 2 0

0 2 2 2 | 0 4 0 0 | 0 2 2 2 | 3 3 3 3 | 0 3 3 2 0 2 3

2 0 0 0 | 0 4 0 0 | 4 0 0 0 | 2 2 2 2 | 3 2 3 2 0

2 4 2 0 4 2 | 0 0 0 0 | 0 0 0 0 | 0 0 2 0 | 0

11

0 0 0 0 | 0 0 0 0 | 2 0 0 0 | 0 0 0 0

2 3 3 3 | 3 0 2 3 | 0 3 3 2 | 2 3 3 3

0 2 2 2 | 2 0 2 0 | 3 2 3 0 | 0 2 2 2

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

15

0 0 0 0 | 0 0 2 0 | 0 2 2 2 | 2 0 0 0

3 3 3 3 | 3 3 3 0 | 3 2 3 3 | 2 3 3 3

2 2 2 2 | 2 2 2 3 | 2 0 0 0 | 0 2 2 2

0 2 0 3 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

19

0 0 0 0 | 0 0 0 2 | 0 0 2 0 | 0 0 0 0

3 3 3 0 | 3 3 3 0 | 3 2 3 3 | 2 3 3 3

2 2 2 2 | 2 2 2 3 | 2 0 0 0 | 2 2 2 2

0 2 0 3 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0



# No. 44 Son quello Duca

18r

Measures 1-7 of the musical score. The treble staff contains a melody with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment. The guitar tablature below the staves indicates fingerings and fret positions for the guitar.

8

Measures 8-12 of the musical score. The melody in the treble staff continues with a mix of eighth and sixteenth notes. The bass staff and guitar tablature provide the accompaniment.

13

Measures 13-17 of the musical score. The piece concludes with a final cadence in the treble staff and a sustained bass line. The guitar tablature shows the final fretting for the piece.

18

5 4 2 0 3 2 0 0 2 3 3 2 3 0 3 3 3 3 0 2 3

22

2 0 3 2 0 3 0 3 0 2 3 2 0 3 2 3

## 18v-19r

7

The image shows a musical score for the song "The Rose Tree". It begins with a piano introduction in 4/4 time, marked with a piano (p) dynamic. The introduction consists of four measures. The first measure has a treble clef with a G4 quarter note and a bass clef with a G2 dotted half note. The second measure has a treble clef with a G4 quarter note and a bass clef with a G2 quarter note. The third measure has a treble clef with a G4 quarter note and a bass clef with a G2 quarter note. The fourth measure has a treble clef with a G4 quarter note and a bass clef with a G2 quarter note. The guitar accompaniment is shown as a tablature with six lines and fret numbers. The first measure of the guitar part is: 0, 3, 0, 2, 3, 0. The second measure is: 0, 2, 3, 0, 3, 2, 0. The third measure is: 0, 2, 3, 0, 3, 2, 0. The fourth measure is: 0, 2, 3, 0, 3, 2, 0. The guitar part is in 4/4 time and is marked with a guitar (g) dynamic.

11

0 0 0 2 0 0

3 0 2 3 0 2 3 3 2 0 3 3 3 3 2 3 3 2 3 3 0 2 3

2 2 2 2 3 2 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

16

0 3 3 3 3 0

3 3 0 0 0 3 0 3 0 2 3 3 2 0 2 3 0 2 3 2 0 2 3 2 0 3

2 2 0 3 3 2 0 0 0 2 3 3 2 0 2 3 0 2 0 2 3 2 0 2 3 2 0 3

0 0

21

[illegible]

30

The musical score for 'The Rose Tree' is presented for piano and guitar. The piano part is written in treble and bass clefs, and the guitar part is in standard notation with a capo on the first fret. The score includes a key signature change to one flat and a time signature change to 3/4.

The piano part begins with a treble clef and a bass clef. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The guitar part is written in standard notation with a capo on the first fret. The score includes a key signature change to one flat and a time signature change to 3/4.

The piano part begins with a treble clef and a bass clef. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The guitar part is written in standard notation with a capo on the first fret. The score includes a key signature change to one flat and a time signature change to 3/4.



# No. 46 La Bressanina

19r

[illegible]

19

The musical score for Example 19 consists of a piano part and a guitar part. The piano part is written in treble and bass clefs, and the guitar part is written in standard notation with a capo on the 2nd fret. The score is divided into five measures. The piano part features a melody in the treble clef and a bass line in the bass clef. The guitar part features a melody in the treble clef and a bass line in the bass clef. The score is divided into five measures, each containing a piano part and a guitar part.

[illegible]



30

30

31

32

33

35

2

0

2 0

0 0

0

0 2 0 2 3 0

0 2 3 0 2

3 3 2

3 3 3

2 2 2

0 0 0

0 0 0

0 0 0

# No. 47 El Ballo de la Torza

19v

0 0 0 2 0 0 2

3 3 3 2 0 2 0 2 3 0 2 3 0 2 3 3 2 0 3 3 3 0 2 4 5 4

2 2 2 3 2 0 2 3 0 2 3 2 2 2 3 2 3 3 2 0 0 2 2

0 2

7

2 2 0 0

5 2 4 5 5 5 5 3 3 2 3 3 2 4 5 4

4 2 4 5 2 5 4 2 4 4 5 4 2 3 0 3 2 0

2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

16

The musical score for measures 16-20 is as follows:

Measure 16: Treble staff has a quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Bass staff has a half note G2, half note G3. Fingering: Treble (2, 4, 0, 3, 2, 0), Bass (2, 0, 0).

Measure 17: Treble staff has a half note G4, half note G4. Bass staff has a quarter note G2, eighth notes A2-B2, quarter note C3. Fingering: Treble (2, 2, 3, 2, 0), Bass (2, 0, 0).

Measure 18: Treble staff has a half note G4, half note G4. Bass staff has a quarter note G2, eighth notes A2-B2, quarter note C3. Fingering: Treble (2, 3, 0, 2, 3), Bass (2, 0, 0).

Measure 19: Treble staff has a half note G4, half note G4. Bass staff has a quarter note G2, eighth notes A2-B2, quarter note C3. Fingering: Treble (2, 2, 3, 2, 0), Bass (2, 0, 0).

Measure 20: Treble staff has a half note G4, half note G4. Bass staff has a quarter note G2, eighth notes A2-B2, quarter note C3. Fingering: Treble (2, 2, 3, 2, 0), Bass (2, 0, 0).

21

Measures 21-23 of the musical score. Measure 21 features a treble clef with a dotted quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. The bass clef has a dotted half note G3. Measure 22 has a repeat sign, followed by eighth notes G4, A4, B4, C5, D5, and E5 in the treble, and a dotted half note G3 in the bass. Measure 23 continues with eighth notes F5, E5, D5, C5, B4, and A4 in the treble, and a dotted half note G3 in the bass. Below the staves are three lines of guitar tablature. The first line shows fret numbers 0, 2, 3, 2, 0, 2, 3, 2, 0, 3. The second line shows 0, 2, 3, 0, 3, 2, 0, 2, 3, 0, 2, 3. The third line shows 0, 0, 2, 3, 2, 0, 3, 2, 0, 0, 2, 3, 2, 0.

[illegible][illegible]

# No. 48 Monaro Como se Usa

20r

The musical score is written for guitar in 3/4 time. It consists of two systems. The first system is 7 measures long, and the second system is 4 measures long, starting with a measure rest. The score includes a grand staff (treble and bass clef), a guitar fretboard diagram, and a guitar tablature. The tablature includes various techniques such as triplets, bends, and slides.

**System 1 (Measures 1-7):**

- Measure 1: Treble clef has a quarter rest, bass clef has a half note G2. Fretboard shows G2. Tablature: 0 0 0.
- Measure 2: Treble clef has a quarter note A2, bass clef has a half note G2. Fretboard shows A2. Tablature: 0 3 2 0 0.
- Measure 3: Treble clef has a quarter note B2, bass clef has a half note G2. Fretboard shows B2. Tablature: 0 3 2 0 0.
- Measure 4: Treble clef has a quarter note C3, bass clef has a half note G2. Fretboard shows C3. Tablature: 0 3 2 0 0.
- Measure 5: Treble clef has a quarter note D3, bass clef has a half note G2. Fretboard shows D3. Tablature: 0 3 2 0 0.
- Measure 6: Treble clef has a quarter note E3, bass clef has a half note G2. Fretboard shows E3. Tablature: 0 3 2 0 0.
- Measure 7: Treble clef has a quarter note F3, bass clef has a half note G2. Fretboard shows F3. Tablature: 0 3 2 0 0.

**System 2 (Measures 8-11):**

- Measure 8: Treble clef has a quarter note G3, bass clef has a half note G2. Fretboard shows G3. Tablature: 0 3 2 0 0.
- Measure 9: Treble clef has a quarter note A3, bass clef has a half note G2. Fretboard shows A3. Tablature: 0 3 2 0 0.
- Measure 10: Treble clef has a quarter note B3, bass clef has a half note G2. Fretboard shows B3. Tablature: 0 3 2 0 0.
- Measure 11: Treble clef has a quarter note C4, bass clef has a half note G2. Fretboard shows C4. Tablature: 0 3 2 0 0.

12

0 3 2 0 2 3 0 3 2 0

0 3 0 2 3 0 0 0 0

0 0 0 0 0 0 0 0 0

15

0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0

19

0 2 3 0 0 0 3 3 2 0 3 2 0 3 2

22

0 2 3 0 2 3 2 0 3 2 0 0 2 3 0 2 3 3 2 0 2 3

## 20v-21r

147



12

0 3 3 2 0 3 1 0

2 2 2 3 2 0 0 0 0

0 0 0 0 1 3 0 2 3 2 3 2 0 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0

17

3 3 2 0 0 0 0 0 3 0 3 2

1 1 1 3 3 3 2 2 0 3 3 2 0 2 3 2

1 1 3 1 1 0 1 1 0 0 0 0 0 1 3

0 0 0 0 0 0 1 1 0 0 0 0 0 0 0

22

0 0 | 3 0 | 0 0 | 3 2 | 0 3

3 3 | 1 3 3 2 0 2 3 | 2 2 3 2 | 1 1 1 | 3 0

1 0 1 3 1 | 0 0 3 2 0 2 3 | 0 0 0 | 1 1 3 | 1 0 1 3 1 0 0

0 0 | 0 0 0 | 0 0 | 0 0 | 0 0

27

0 1 | 0 0 | 3 2 3

3 3 1 0 3 2 | 3 0 3 2 0 2 3 2 | 3 2 3

1 3 1 0 3 2 | 0 0 0 0 0 0 0 | 0 1 3 0 1 3

0 0 | 0 0 | 0 0

30

0 0 3 1 0 0 3 3 3 3 3 3 2 0

3 3 1 0 1 3 1 0 0 3 2 0 2 2 3 2 0 0 0 0 0 0 1 1 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

35

3 3 3 2 0 3 0

0 3 0 2 3 0 1 1 0 0 3 0 2 3 0 3 0 1 3 1 0 1 3 1 0 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

39

0 2 3 3 2 0 2 3 2

0 2 3 3 2 0 2 3 2

0 2 3 3 2 0 2 3 2

43

3

0 3

0 0 1 3 0

0 1 3

0 2 3

0

0 0

1 3 1 0

3 2 0 2 3

47

50

# No. 50 Saltarello del Roi

21r-21v

Measures 1-6 of the piece. The notation includes a treble staff with a key signature of two flats and a 3/4 time signature. The bass staff contains a single note in the first measure, followed by a series of chords and single notes. Below the staves are rhythmic diagrams consisting of vertical lines and horizontal bars. At the bottom is a tablature system with three staves, containing numbers 0, 1, 2, 3 and various rhythmic markings.

7

Measures 7-10 of the piece. The notation continues with a treble staff and a bass staff. The tablature system at the bottom of the system contains numbers and rhythmic markings corresponding to the measures above.

154

22

0 3 3 3 3

3 0 2 3 0 2 3 3 2 0 3 3 1 0 1 3 0 1 3 0 1 3 0 2 3

2 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3

0 0

27

3 0 0 0

0 1 3 0 2 3 1 3 1 0 3 2 0 2 3 0 2 3 0 3 2 0 2 3 2 3 3 0 2 3

0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3

0 0



31

The musical score consists of two staves (treble and bass) and a guitar tablature below. The key signature has one sharp (F#), and the time signature is 4/4. The score spans measures 31 to 38.

**Measure 31:** Treble staff has an eighth-note triplet (F#, G, A) followed by a quarter note (B). Bass staff has a half note (F#) and a half note (B).

**Measure 32:** Treble staff has a quarter note (B), an eighth-note triplet (A, G, F#), and a quarter note (E). Bass staff has a half note (F#) and a half note (B).

**Measure 33:** Treble staff has a quarter note (E), an eighth-note triplet (D, C, B), and a quarter note (A). Bass staff has a half note (F#) and a half note (B).

**Measure 34:** Treble staff has a quarter note (A), an eighth-note triplet (B, C, D), and a quarter note (E). Bass staff has a half note (F#) and a half note (B).

**Measure 35:** Treble staff has a quarter note (E), an eighth-note triplet (D, C, B), and a quarter note (A). Bass staff has a half note (F#) and a half note (B).

**Measure 36:** Treble staff has a quarter note (A), an eighth-note triplet (B, C, D), and a quarter note (E). Bass staff has a half note (F#) and a half note (B).

**Measure 37:** Treble staff has a quarter note (E), an eighth-note triplet (D, C, B), and a quarter note (A). Bass staff has a half note (F#) and a half note (B).

**Measure 38:** Treble staff has a quarter note (A), an eighth-note triplet (B, C, D), and a quarter note (E). Bass staff has a half note (F#) and a half note (B).

**Guitar Tablature:**

3	0	1 0	0	3	0	0	0	0
0	3	3 3 3 2	3 3 2	3 3 3 3	0 2 3	3	3	0 2 3 3 2 0 2 3 2
0 0 2 3	1 1 0	0 1 1 0 1	0 0 0 0	0 2 3	1 0 1 3 1 0 1 3 1 0	0	0	2 0 2 3 3 2 0 2 2

# No. 51 Lodesana B

21v-22r

The image shows a musical score for the song "The Rose Tree". The score is written for piano, voice, and guitar. The piano introduction is in 3/4 time and consists of a series of chords. The vocal melody is in 3/4 time and consists of a series of notes. The guitar accompaniment is in 3/4 time and consists of a series of chords and notes. The score is written for piano, voice, and guitar.

7

Musical score for "The Rose Tree". The score is written for piano and guitar. The piano part is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The guitar part is a single-line arrangement with fret numbers indicated below the staff.

The score is divided into five measures. The piano part begins with a treble clef and a bass clef. The guitar part is written on a single staff with a key signature of one flat (B-flat) and a time signature of 2/4.

The piano part melody (right hand) is as follows:

- Measure 1: G4 (half note), A4-B4 (quarter notes), C5 (quarter note).
- Measure 2: G4 (half note), A4-B4 (quarter notes), C5 (quarter note).
- Measure 3: G4 (half note), A4-B4 (quarter notes), C5 (quarter note).
- Measure 4: G4 (half note), A4-B4 (quarter notes), C5 (quarter note).
- Measure 5: G4 (half note), A4-B4 (quarter notes), C5 (quarter note).

The piano part bass line (left hand) is as follows:

- Measure 1: G2 (half note).
- Measure 2: G2 (half note).
- Measure 3: G2 (half note).
- Measure 4: G2 (half note).
- Measure 5: G2 (half note).

The guitar part is as follows:

- Measure 1: 0, 2, 3, 2, 0.
- Measure 2: 0, 2, 2, 0, 0, 0.
- Measure 3: 0, 2, 3, 2, 0, 0.
- Measure 4: 0, 2, 3, 0, 2, 0, 2, 3.
- Measure 5: 0, 2, 0, 0, 2, 3, 2, 0.

12

The musical score for 'The Rose Tree' is presented in a system with four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a bass clef. The third staff is a simplified piano accompaniment using vertical bar lines and horizontal dashes to represent chords and rhythms. The bottom staff contains the guitar tablature, with numbers 0-5 indicating fret positions. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment. The guitar part follows the melody and accompaniment, using a combination of open strings (0) and fretted notes (2, 3, 4, 5).

20

0 2 2 2 4 0 2 4 0 4 0 2 3 0 3 2 0 4 2 4 2 4 0 2 4 2 4 0 2 4 0 0 2 4

25

Measures 25-27 of the musical score. Measure 25: Treble clef has a quarter note G4, a quarter rest, and a quarter rest. Bass clef has a dotted half note G2. Measure 26: Treble clef has a quarter note A4, a quarter note B4, a quarter note C#5, and a quarter note B4. Bass clef has a dotted half note G2. Measure 27: Treble clef has a quarter note B4, a quarter note C#5, a quarter note D5, and a quarter note C#5. Bass clef has a dotted half note G2. Fingering: Measure 25: Bass clef has fingering 2, 4, 0, 2, 3, 0. Measure 26: Bass clef has fingering 2, 0, 2, 0, 4, 2. Measure 27: Bass clef has fingering 2, 4, 2, 4, 0, 2, 4.

28

The musical score for measures 28-30 is written for guitar. It consists of a grand staff with a treble and bass clef, and a six-line fretboard diagram below. Measure 28: Treble clef has a half note G4 (F#4), a quarter note A4, and a quarter note G4. Bass clef has a half note G2 and a quarter note F#2. Fretboard diagram shows a barre at the 4th fret, with fingers 4, 0, and 2 on strings 4, 3, and 2 respectively. Measure 29: Treble clef has a half note G4 and a quarter rest. Bass clef has a half note G2 and a quarter note A2. Fretboard diagram shows a barre at the 2nd fret, with fingers 2, 0, and 4 on strings 4, 3, and 2 respectively. Measure 30: Treble clef has a half note G4 and a quarter rest. Bass clef has a half note G2 and a quarter note A2. Fretboard diagram shows a barre at the 0th fret, with fingers 0, 4, and 0 on strings 4, 3, and 2 respectively. The piece ends with a double bar line and repeat dots.

# No. 52 La Caracosa B

22r

The musical score is written for guitar in 3/4 time. It consists of two systems of music. Each system includes a grand staff with a treble clef and a bass clef, and a corresponding guitar tablature below. The first system contains 6 measures, and the second system contains 7 measures. The tablature uses numbers 0-3 to indicate fret positions. The key signature has one flat (B-flat).

**System 1 (Measures 1-6):**

- Measure 1: Treble clef has a half note G4 and a half note F#4. Bass clef has a half note E3 and a half note D3. Tablature: 0 0 0 0.
- Measure 2: Treble clef has a half note G4 and a half note F#4. Bass clef has a half note E3 and a half note D3. Tablature: 0 0 0 0.
- Measure 3: Treble clef has a half note G4 and a half note F#4. Bass clef has a half note E3 and a half note D3. Tablature: 0 0 0 0.
- Measure 4: Treble clef has a half note G4 and a half note F#4. Bass clef has a half note E3 and a half note D3. Tablature: 0 0 0 0.
- Measure 5: Treble clef has a half note G4 and a half note F#4. Bass clef has a half note E3 and a half note D3. Tablature: 0 0 0 0.
- Measure 6: Treble clef has a half note G4 and a half note F#4. Bass clef has a half note E3 and a half note D3. Tablature: 0 0 0 0.

**System 2 (Measures 7-13):**

- Measure 7: Treble clef has a half note G4 and a half note F#4. Bass clef has a half note E3 and a half note D3. Tablature: 0 0 0 0.
- Measure 8: Treble clef has a half note G4 and a half note F#4. Bass clef has a half note E3 and a half note D3. Tablature: 0 0 0 0.
- Measure 9: Treble clef has a half note G4 and a half note F#4. Bass clef has a half note E3 and a half note D3. Tablature: 0 0 0 0.
- Measure 10: Treble clef has a half note G4 and a half note F#4. Bass clef has a half note E3 and a half note D3. Tablature: 0 0 0 0.
- Measure 11: Treble clef has a half note G4 and a half note F#4. Bass clef has a half note E3 and a half note D3. Tablature: 0 0 0 0.
- Measure 12: Treble clef has a half note G4 and a half note F#4. Bass clef has a half note E3 and a half note D3. Tablature: 0 0 0 0.
- Measure 13: Treble clef has a half note G4 and a half note F#4. Bass clef has a half note E3 and a half note D3. Tablature: 0 0 0 0.

16

0 0 | 0 2 3 | 3 2 | 0 0 | 0 0 3

3 3 | 2 3 | 0 1 3 | 3 2 3 2 | 3 3 1

0 1 | 0 0 | 0 1 3 | 1 0 0 2 | 1 0 0

21

The musical score for Example 21 is written for piano and guitar. The piano part is in G major, 3/4 time, with a melody in the right hand and a bass line in the left hand. The guitar part is in G major, 3/4 time, with a melody in the right hand and a bass line in the left hand. The score is divided into three measures. The first measure shows the piano playing a melody in the right hand and a bass line in the left hand. The second measure shows the piano playing a melody in the right hand and a bass line in the left hand. The third measure shows the piano playing a melody in the right hand and a bass line in the left hand.

24

0 0 3 | 0 | 0 | 0 0 .

3 3 | 0 1 3 | 1 0 1 3 1 0 1 3 1 0 3 | 0 2 3 0 3 2 0 2 3 0 2 | 3 3 3 .

0 1 3 | 1 0 1 3 1 0 1 3 1 0 | 0 2 3 0 3 2 0 2 3 0 2 | 3 3 3 0 1 | 0

# No. 53 Suspiri

22v-23r

Sheet music for No. 53 Suspiri, measures 1-11. The score is written for a single melodic line (treble clef) and a single bass line (bass clef), both in 3/4 time. The key signature is one flat (B-flat).

The notation includes standard musical notation (notes, rests, bar lines) and a system of figured bass (lute tablature) below the staff. The figured bass uses numbers 0-3 to indicate fret positions on a six-string lute.

**Measure 1:** Treble clef has a half note G4 and a half note F4. Bass clef has a half note G3 and a half note F3. Figured bass: 3 3 3 3 3 3.

**Measure 2:** Treble clef has a half note G4 and a half note F4. Bass clef has a half note G3 and a half note F3. Figured bass: 3 3 3 3 3 3.

**Measure 3:** Treble clef has a half note G4 and a half note F4. Bass clef has a half note G3 and a half note F3. Figured bass: 3 3 3 3 3 3.

**Measure 4:** Treble clef has a half note G4 and a half note F4. Bass clef has a half note G3 and a half note F3. Figured bass: 3 3 3 3 3 3.

**Measure 5:** Treble clef has a half note G4 and a half note F4. Bass clef has a half note G3 and a half note F3. Figured bass: 3 3 3 3 3 3.

**Measure 6:** Treble clef has a half note G4 and a half note F4. Bass clef has a half note G3 and a half note F3. Figured bass: 3 3 3 3 3 3.

**Measure 7:** Treble clef has a half note G4 and a half note F4. Bass clef has a half note G3 and a half note F3. Figured bass: 3 3 3 3 3 3.

**Measure 8:** Treble clef has a half note G4 and a half note F4. Bass clef has a half note G3 and a half note F3. Figured bass: 3 3 3 3 3 3.

**Measure 9:** Treble clef has a half note G4 and a half note F4. Bass clef has a half note G3 and a half note F3. Figured bass: 3 3 3 3 3 3.

**Measure 10:** Treble clef has a half note G4 and a half note F4. Bass clef has a half note G3 and a half note F3. Figured bass: 3 3 3 3 3 3.

**Measure 11:** Treble clef has a half note G4 and a half note F4. Bass clef has a half note G3 and a half note F3. Figured bass: 3 3 3 3 3 3.



14

0

0 2 3 3 2 0 2 3 2

3 0 2 3 0 2 3 0

2 2 2 2 2 2 2

0 0 0 0 0 0 0

0 3 2 0 1 1 3 1 3 1 0

[illegible]

22

Measures 22-25 of the musical score. Measure 22: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G2 half. Fingering: 0, 2, 3. Measure 23: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G2 half. Fingering: 0, 3, 0. Measure 24: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G2 half. Fingering: 0, 3, 0. Measure 25: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G2 half. Fingering: 0, 3, 0.

26

Measures 26-28 of the musical score. Measure 26: Treble clef, key of B-flat major. Notes: G4 (quarter), A4-Bb4 (eighths), C5 (quarter), D5 (quarter). Bass clef: G2 (half), Bb2 (half). Measure 27: Treble clef: A4-Bb4 (eighths), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Bass clef: G2 (half), Bb2 (half). Measure 28: Treble clef: G4 (quarter), A4-Bb4 (eighths), C5 (quarter), D5 (quarter). Bass clef: G2 (half), Bb2 (half). Fingering: Measure 26: Treble (0, 3, 0, 3), Bass (0, 0). Measure 27: Treble (3, 0, 3, 0, 2, 3, 0), Bass (0, 0). Measure 28: Treble (0, 3, 1, 0, 3), Bass (1, 0, 1, 0).

29

The image shows a musical score for guitar, measures 29-31. The score is written in B-flat major (two flats) and 4/4 time. It consists of three systems, each with a grand staff (treble and bass clefs) and a guitar-specific staff below. Measure 29: Treble clef has a half note chord (Bb2, D3). Bass clef has a half note chord (Bb1, D2). Guitar staff has a whole note chord (0, 3, 2, 0, 3, 2). Measure 30: Treble clef has a half note chord (Bb2, D3) followed by a quarter rest. Bass clef has a half note chord (Bb1, D2) followed by a quarter rest. Guitar staff has a whole note chord (0, 3, 0, 2, 3, 0) followed by a quarter rest. Measure 31: Treble clef has a half note chord (Bb2, D3) followed by a quarter rest. Bass clef has a half note chord (Bb1, D2) followed by a quarter rest. Guitar staff has a whole note chord (0, 3, 0, 2, 3, 0) followed by a quarter rest.

# No. 54 La Rocha el Fuso

23v

First system of musical notation for 'No. 54 La Rocha el Fuso'. The system includes a grand staff with treble and bass clefs, a 3/4 time signature, and a key signature of one flat. The melody is in the treble clef, and the bass line is in the bass clef. Below the staff is a guitar tablature with six lines, showing fret numbers and bar lines corresponding to the music.

8

Second system of musical notation for 'No. 54 La Rocha el Fuso'. The system includes a grand staff with treble and bass clefs, a 3/4 time signature, and a key signature of one flat. The melody is in the treble clef, and the bass line is in the bass clef. Below the staff is a guitar tablature with six lines, showing fret numbers and bar lines corresponding to the music.

14

Third system of musical notation for 'No. 54 La Rocha el Fuso'. The system includes a grand staff with treble and bass clefs, a 3/4 time signature, and a key signature of one flat. The melody is in the treble clef, and the bass line is in the bass clef. Below the staff is a guitar tablature with six lines, showing fret numbers and bar lines corresponding to the music.

20

The image shows a musical score for guitar, measures 20 through 23. The score is written for a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The score includes a guitar-specific notation system below the staff, consisting of a single line with fret numbers (0, 2, 3) and a multi-measure rest for 2 measures. The notation is as follows:

Measure	Treble Clef	Bass Clef	Guitar Frets
20	G4, A4, Bb4, A4, G4	F3, E3, D3, C3	0 0 0
21	F4, E4, D4, C4, Bb3	B2, A2, G2, F2, E2	0 3 3 3 2
22	D4, C4, Bb3, A3, G3	F2, E2, D2, C2, B1	3 0 2 3 2 0
23	F3, E3, D3, C3, Bb2	A1, G1, F1, E1, D1	3 2 0 3 2 3 0 2 3

# No. 55 La Lavandara

24r

0 0 0 2 2 0 0

3 3 3 0 0 0 3

2 3 2 3 3 2 3

0 0 2 2 0 3 2

6

2 0 3 3 3

0 2 0 2 3 0 3 3 2 3 3

0 1 0 1 3 0 3 0 2 3 0

11

3 3 0

0 0 3 0 3 0 2 3 0 2 0 2 3 0 3

14

The musical score consists of four measures. The first measure has a treble clef with a melody of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a bass clef with a half note G2. The second measure has a treble clef with a whole rest and a bass clef with a melody of eighth notes (G2, A2, B2, C3, B2, A2, G2). The third measure has a treble clef with a half note G4 and a bass clef with a half note G2. The fourth measure has a treble clef with a half note G4 and a bass clef with a half note G2. Below the staves are three lines of guitar tablature. The first line shows fret numbers 0, 0, 2, 0. The second line shows fret numbers 3, 0, 3, 2, 0, 2, 3, 0. The third line shows fret numbers 2, 3, 2, 0, 3, 2, 0, 0, 3, 2, 3, 0.

0	0	2	0
3	0	3	2
2	3	2	0

# No. 56 Moretta

25r

Measures 1-10 of the musical score. The treble staff contains chords and eighth-note patterns. The bass staff contains chords and eighth-note patterns. Below the staves is a simplified fingering system with three staves of numbers.

2	0	0	3	3	0	0	0	3	3	3
4	3	3	1	3	2	2	3	0	3	1
3	3	3	1	1	3	2	0	3	3	1
			0	1	0	0	10		0	1 0 1 3

11

Measures 11-18 of the musical score. The treble staff contains chords and eighth-note patterns. The bass staff contains chords and eighth-note patterns. Below the staves is a simplified fingering system with three staves of numbers.

0	0	2	0	0	0	3	0	3
3	3	3	3	3	3	0	0	2
3	1	2	3	3	3	3	1	3
		2	3	3	3	0	1	3
		2	3	3	3	0	0	0

19

Measures 19-26 of the musical score. The treble staff contains chords and eighth-note patterns. The bass staff contains chords and eighth-note patterns. Below the staves is a simplified fingering system with three staves of numbers.

0	0	0	0	3	3	0	2
3	3	3	3	0	1	3	0
3	0	2	3	3	1	3	2
		5	3	1	0	0	3



172

41

0 3 3 2 3 0 0 3 1 3 2 0 0 2 1 3 0 1 0 1 3

45

5 3 1 0 3 1 0 3 3 0 2 3 0 2 3 2 0 2 5 4 3 3 5 4 3 3 5 4 3 3

# No. 57 Totene Mamia

25v

1. Musical score for No. 57 Totene Mamia, measures 1-10. The score is in 2/4 time with a key signature of two flats. It features a piano accompaniment with a treble and bass staff, a simplified notation line with vertical strokes, and a three-staff guitar tablature below.

11

11. Musical score for No. 57 Totene Mamia, measures 11-17. The score continues with piano accompaniment, simplified notation, and guitar tablature. Measure 11 is marked with a double bar line and the number 11.

18

0 3 2 0 3 2 0 0 2 3 2 3 3 6 5 3

26

0 3 3 0 0 0 3 1 0 3 6 5 3 1 3 1 0 3 1 0 3 3 3 1 3 2 2

35

2 0 2 0 0 0 3 3 0 1 3 0 0 1 3 0

43

0 2 3 1 3 0 2 3 2 0 2 4 3 0 3 3 1 3 0 2 0 2 3 2

50

0 3 3 1 1 3 1 1 0 1 0 3 0 0 2 3 2 2 4

54

The musical score for measures 54-57 is written for guitar in 2/4 time with a key signature of two flats (B-flat and E-flat). The notation includes a treble clef staff and a bass clef staff. Measure 54 features a half note in the treble and a half note in the bass. Measure 55 has a quarter rest in the treble and a quarter note in the bass. Measure 56 contains a quarter note in the treble and a quarter note in the bass. Measure 57 has a half note in the treble and a half note in the bass. Below the staves, there are four measures of guitar tablature corresponding to the measures above. The first measure of the tablature shows a 2/4 time signature and fret numbers 0, 3, 3, 2, 0. The second measure shows fret numbers 3, 1, 3, 3. The third measure shows fret numbers 4, 3, 3, 3. The fourth measure shows fret numbers 5, 4, 3, 3.

2	0	5	5
4	3	4	4
3	3	3	3
3	2	3	3
0	1	3	3

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